

DECEMBER, 1946

MAGAZINE of ART

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DOROTHY ADLOW, art critic of the Christian Science Monitor, writes about Charles Cutler, young Boston sculptor.

RENE HUYGHE, chief curator of the Louvre Museum, discusses French tapestries—their development and relation to painting.

FRITZ GUTHEIM, author and editor, revisits Greenbelt after five years and evaluates it as a community.

JEAN CHARLOT, artist and author, discusses the Mexican muralist Xavier Guerrero.

WALTER ABELL, former educational supervisor at the National Gallery of Canada, discusses "The Arts of French Canada" as shown in the exhibition organized by the Detroit Institute of Arts and now on tour.

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MAGAZINE OF ART

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JOHN D. MORSE, *Editor*

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Woodcut from "The Mirror of Conscience" by St. Antonio, Archbishop of Florence, published by Pacini, May 20, 1507. Collection of the Metropolitan Museum. Enlarged about seven times. Cover

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Jacques Lipchitz: MOTHER AND CHILD, 1941, bronze. Versions of this piece are in the collections of Edgar Kaufmann, Bear Run, Pennsylvania, and Wright Ludington, Santa Barbara, California. "The question as to following the look of nature is not a matter of schools or periods,—or yet of pleasing the public. The people

to be pleased—first—are the artists. The rest of the public always endorses their judgment, even if, in some periods, a certain amount of intervening time has to elapse. In every case we find that the passage of time has added to the evidence for the oneness of art."

JACQUES LIPCHITZ AND THE MODERN MOVEMENT

BY WALTER PACH

DURING the War, we strained our eyes to catch a glimpse of the victory for, confident as we were that it would be on our side of the long lines, we could not be sure. Now that it has come, we begin to realize the extent of the uncertainty before us; we feel always more strongly that everything depends on what we build from the great foundations that have been laid.

A very similar situation obtains in the field of art. The last hundred years, in contrast with various quiet periods in earlier centuries, have been characterized by agitated movement. Each struggle dies down, in time, and today not a vestige remains of the opposition to the masters who culminated in Cézanne; even those who succeeded him are rapidly approaching complete acceptance. So that the most skeptical observer will concede that modern art has won its victory—and the fact was part of the mental background of those who had faith in the triumph of the right in the War. But the parallel continues when we ask ourselves what is to follow. No one doubts that there will be changes of direction in the arts; but does that mean more of the turmoil we have witnessed in recent decades, or can we look toward a period of orderly and stable development?

As evidence of the latter type of evolution, the art of sculpture offers us the examples of Maillol and Despiau. After seeing Maillol at work, Renoir said he felt as if he were living in Greece during its great period, and Despiau gives us a similar impression of untroubled mastery. Yet these two admirable artists seem like isolated areas of calm in a stormy ocean rather than indications of its main currents. There is still, in the mind of the world and of artists, too much of struggle, too narrow a margin of certitude, to let us anticipate a succession of men who can go on with the serene confidence in nature and the classics which marks the work of those two sculptors.

If they alone, among the moderns, could be called great artists, the case would stand differently. The fact is that a majority of the strong men of today point to the reverse conclusion. Leaving aside the welter of inferior talents, the period (like other periods) is to be judged by its creative men: a single example of important production, such as we had with John B. Flannagan, outweighs a thousand mediocre practitioners. In a very different class from Maillol and Despiau, Flannagan was a man violently seeking for new expression. So is Derain, for all his apparent reliance on the things of the museums. And the passing of the years does not diminish the need for new research so evident in the art of Matisse and Rouault, Picasso and Villon, Braque and Miró. The same holds true on our side of the Atlantic: the Mexicans continue to experiment, as does even such a veteran as John Sloan.

The balance of proof may therefore be seen on the side of these latter men, and their testimony in favor of the continuance of the "modern" spirit is strengthened by the recent exhibition of Jacques Lipchitz. The work he had done in Europe, before coming to America in 1940, already revealed him as an artist in need of new forms to express new ideas. His work here not only deepens that impression, but offers probably the

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Lipchitz: SONG OF VOWELS, 1931, bronze. From the collection of the Count de Noailles, France. "The work he [Lipchitz] had done in Europe, before coming to America in 1940, already revealed him as an artist in need of new forms to express new ideas."

best example, among our war-time visitors, of a man going on to more important production than he had shown before. That is evidence that he had found his direction—one of new adventure—before coming here. The parallel with Flannagan holds again: not only do the two men meet on the plane of unconventional research, which separates them from the more classical sculptors like Maillol and Despiau, but their romanticism (a matter of the inner rather than the outer world, like all the qualities of art) permits them to go on with their work amid unfamiliar surroundings. Ireland was not less foreign to Flannagan, when he went there, than was New York to Lipchitz. After an exhibition he is holding in Paris, he is to return here, where he finds an intellectual and artistic activity wholly congenial to his work. It is doubtful whether Flannagan would have gone back to Ireland; yet the fact that he produced admirable sculpture there shows again the error of those who think that an artist must stay in the place where he was born.

History having already settled that point by cases from Greco and Poussin to van Gogh and Picasso, the incidental point would have no reason for mention, were it not for nationalistic arguments which still arise, even today. Also, anything that strengthens the idea of universal truths, and supports the One World philosophy is useful to repeat. It is too soon to talk of a return to Europe by American artists, but the time is coming when they will again recognize the fact that we need closer contact with the ancient and the modern art of that continent. The example of Lipchitz, in showing how intimate is the understanding between Europe and America, will then have an added value for men who hesitate as to the direction needed for their art.

I have spoken of the general character of the sculptor we are considering, the constant demand of his temperament for the conquest of new forms. In this respect, one might coin for him and others the term "modern traditionalists", for there is a whole line of recent men—those, in fact, who give its special character to our period—who are compelled to make brusque changes in their work. For a while, a man like Picasso, doing "Greek" pictures, may appear to both friend and foe as starting on a course which belies his previous work. But his later activity testifies that each new step fits in logically with the pattern of his development as a whole. And if Matisse was a "fauve" forty years ago and then, around 1919, produced those marvels of draftsmanship to be seen in the book of "Fifty Drawings", he is today working with new freedom again; and so, throughout his career, he is the same artist. The alternate directions of his work are quite in the tradition of the modern period, one whose character he himself indicated in a bit of writing recently published by "Verve", where he says: "Descriptive painting has become useless." The sentence evidently refers to the men of today and not to those of the past.

The modern artist may study nature in order to produce complete works, close to visual appearances; and Lipchitz gave us examples of this not less than superb in the portraits of the poet L. Jaffe, and of W. Oertly, as well as in the image of Marsden Hartley at the Metropolitan Museum (MAGAZINE OF ART, Oct., 1943). Even more vivid, though less monumental, is the sketch in terra cotta of the same American painter, which Lipchitz retains in his studio. The group of works to which these and others belong is not cited to show that Lipchitz can produce naturalistic sculpture "when he wants to" (imagine any artist doing a thing in order to prove his competence!), but because it is, once more, a part of the modern tradition to derive even the most "abstract" things from nature and experience. The inexact word just quoted is sometimes replaced by 'geometrical', or—what is worse—by 'decorative.' All three



Lipchitz: THESEUS, 1942, bronze, 25". Coll. of the artist.

terms go wide of the mark. Brancusi, another sculptor who has contributed to our understanding of the problem, refers to raw nature as "beefsteak"—which man, in contrast to the wild beasts, prefers to have cooked before he eats it.

The process by which the artist transforms his subject may leave it so much as it appeared before that the photographer imagines it to be akin to his product; or the work may emerge so much a matter of form and color that the decorator fails to see its dimension of pure idea; yet the modern tradition is neither one of imitative nor of decorative art. Every person abreast of the times sees that it is, quite simply, the essential and eternal tradition of all art. And so one is astonished that people still persist in seeking to distinguish among painters and sculptors according to their degree of naturalism, or the other externals of their school. Perhaps it is permissible (especially as the words are so rarely cited) to recall a remark of George Moore's: "When I was young, I used to talk of the schools of art. Now I know that there are only two schools: that of the men who have talent, and that of the men who have no talent."

One would have to look very far indeed to find anybody to deny that Lipchitz has talent; so our question here is as to the use he makes of it. One answer, an important one since the sculptor worked a particularly long time on the piece, is furnished by *Benediction*, the big bronze acquired by the Museum of Modern Art this season. At the artist's recent one-man exhibition in the Buchholz Gallery, there were shown no less than eight preliminary works leading up to the one at the Museum.

One student of the arts, on seeing these sculptures and temperas, said they were ugly. But though his opinion was backed by long experience, it can evidently be given no more



Lipchitz: THESEUS, gouache, 16½ x 12½". Coll. Buchholz Gal.

weight than any other personal reaction. Indeed, as a negative statement, it is of less interest than if the response had been "They are beautiful",—for then the pleasure expressed would have meant that the observer had succeeded in the task of following the artist, instead of feeling frustrated in his attempt. Rather than pronouncing on 'ugliness' or 'beauty' our problem is that of seeing how the sculptor before us makes his means fit his purpose.

That there is a purpose is made clear by the titles of his works, *The Rescue*, *The Joy of Orpheus*, *Benediction*, etc. But immediately another objection comes to mind: it was that these same titles are an obstacle to understanding, since anyone must have difficulty in seeing their application to the sculptures. Granting that fact, at least provisionally, one may still be glad of the suggestive words, for they give a hint of the general direction of the artist's mind while the work was evolving. Even if one goes quite wrong on details, when imagining a libretto for the performance, the title has value because of the mood it indicates. For example, I thought the 'benediction' referred to might be the one which Jacob received for wrestling with the angel. Lipchitz told me afterward that his mind was on the impressions of certain concerts in Paris, and of his feeling for the city. Its meaning for artists was expressed, in his memory, by the gestures of a harpist, which he had repeatedly observed. The benediction of Paris is a matter of its art. There is struggle there to obtain the blessing, so that Jacob and the angel fitted in with the idea. Other works are easier of approach on this point. In *The Joy of Orpheus*, there is a lyre to help identify the subject, there is an arm rising as in a gesture of exultation, and the repetition of the curving forms gives a sensation akin to that of a series of arpeggios by the Greek musician.

So that we are making headway if we realize first, that here is no "abstract" art, but one which has ideas to convey (we recall that Picasso has always made that claim for his painting). Then the means are not merely the mathematical relationships of architecture and of the Cubists, but more mysterious matters of feeling. If we return to the big sculpture at the Modern Museum, we see, however, that the sentiment which gave a point of departure has been subjected to a heavy barrage of analysis. Weight has been balanced by support; a leaning in one direction must be compensated by an answering thrust in an opposing or at least modifying direction; masses have evidently been added to or shorn down with an intention of getting harmony,—or of destroying an excessive harmony which would have been cloying. Above all, the work exists as a thing of solids and voids: a bas relief has little more than the single outline of the sitter's face in a portrait, for example, while the usual sculpture in the round has different contours from a dozen or more points of view. But in these modern works (those of Henry Moore are further examples of them) where openings in the mass are purposefully used, the wealth and variety of lines and volumes are immensely increased.

What is astonishing is how, even in a work which is practically a relief, the qualities obtained by this method of sculpture persist. At the recent exhibition there was a sketch for the *Prometheus* which is now affixed to the wall of a great public building in Brazil. Only those who see it there, or who saw the large architectural model in Lipchitz's studio, where he experimented on the placing of the group with figures drawn to scale, can realize how rich is the effect obtained in such works. It is not a wholly unknown effect, for as was observed by one student of the subject, the bronze and gold works of Luristan followed much the same conception, centuries ago. The beauty of patina in many a small Lipchitz piece gives some of the charm of the jewel that one sees in the Luristan ornaments, but even when, as in such a creation as the *Eclosion* (*Blossoming*), the forms are most nearly decorative, we quickly sense their origin in the life and growth of plants.

If we can agree that the art of Jacques Lipchitz combines idea with aesthetic form, the whole vivified by talent and long experience, it is difficult to avoid conceding that it is something of great importance. But that does not say all there is to say as to the work. How does it meet the needs of our time? What does it point to for the younger men who are coming up today?

The former question will be answered in two ways, according to the manner in which we define the words "our time." Brander Matthews, in considering how a new review was to meet the public, countered with the question "Which public?" If we mean the total population, breathing the poisoned atmosphere of commercial imagery, the posters of the various "Colas", the magazine covers with their various "girls", and the shoddy window signs that solicit for cigarettes, patent medicines and the like, then we say at once—and proudly—that for such a public, modern art is meaningless. But "our time" contains other elements. Let a few monumental pieces of fine sculpture, like the *Prometheus* in Brazil, have their contact with the people who throng into parks, railway stations and other open spaces, let even the business buildings on our narrow streets show the things that artists approve, and we shall see whether the cheap stuff of the mis-named "popular" tribe can stand up to it. Already the effect of the better men is apparent, even if commercial art promptly brings to its own low level the forms and colors that have been worked out at the cost of long thought and labor. "Our time" is already a better time than that of thirty or forty years ago; and there is promise of happier things ahead, and an increase of the num-



Lipchitz: BENEDICTION, 1944, bronze, 8". Coll. Buchholz Gallery.

Lipchitz: THE JOY OF ORPHEUS II, 1945-46, bronze, 19". Buchholz.



ber of people who will respond to the quality of art in the world about them.

The question of the ideals and methods of the rising generation is evidently more difficult to answer. Prophecy is usually so near to charlatanism that ordinary prudence counsels us to look no more than a step or two before us. I observed previously that men of a naturalistic formula, such as Maillol and Despiau, are today less typical of the majority of serious workers than are the men of the untraditional type (taking "traditional" here in its application to external appearances, and not to the live spirit). The effort of those two sculptors is not, however, an isolated thing. To go no further than our own school, we remember Flannagan again, and the way that his deeply impressive forms arose directly from study of the look of beasts and of men. Another American whose works were before the public this season, Hugo Robus, shows not merely change but progress from his earlier (and beautiful) stylization: he drives toward always closer contact with nature in his handling of the clay. Such men, aware as they are of the vital tendencies in modern art, tell of a world need for renewed intelligibility, through the rendering of things as seen.

It was an immense step which artists took when they went beyond the unconscious deformations of the earlier schools. There, the particular expression might call for the stressing of this effect, the slighting of that one; but so naturally were both things done that it was with surprise that the creators of the works learned from other men of their departures from complete naturalism. Even the impressionists, answering the complaint that their work was not like nature, had an explanation to give: that, at a certain distance, their separate brush strokes would unite in the eye of the beholder and give a stronger sensation of luminosity. The age of consciousness, as I have called it, began with the intellectual analysis of Seurat and the purposeful acceptance by Gauguin of the "primitive" conventions of Breton folk art and that of the South Sea peoples. The voluntary departure from optical effects evidently reached its height with the full development of cubism.

It is no step backward that artists have made in bringing themselves face to face with the old Sphinx of nature once more. Rather is it an effect of that collective wisdom of art which tells attentive students where the truth resides: to the east of them at one time, then due west—in the most opposed direction, with shifts of the magnetic needle in the compass, according to the movements of the world. The post-war world, the one most immediately modern, has already made "old school" of post impressionism and cubism. Or as Delacroix said of a certain man who thought that Cimarra and Mozart had gone out of style, "He calls them *perruque*". The epithet for his favorite composers cost the great painter only a shrug of the shoulders, which meant that what he cared for was talent. Following his example we may also turn our backs on the matter of "old school" or "new school."

The question as to following the look of nature is not a matter of schools or periods,—or yet of pleasing the public. The people to be pleased—first—are the artists. The rest of the public always endorses their judgment, even if, in some periods, a certain amount of intervening time has to elapse. In every case we find that the passage of time has added to the evidence for the oneness of art. With Lipchitz doing splendid work in America as, in previous times, Copley and Stuart, Eakins and Prendergast did splendid work in Europe, we see how strong is their evidence for the oneness of mankind. It is not renouncing any of the artist's right to make his own decisions if we thus take note of the way his findings are confirmed by events in the surrounding world.



Photograph of Jacques Lipchitz in his workshop with a preliminary version of the bronze BENEDICTION which is now in the Museum of Modern Art. "The sculptor worked a particularly

long time on the piece . . . At the artist's recent one-man exhibition in the Buchholz Gallery, there were shown no less than eight preliminary works leading up to the one at the Museum."



Rembrandt: THE NIGHT WATCH, 1642. Coll. Rijksmuseum, Amsterdam. From this moment on, "Rembrandt's work turned more and more toward his immediate vision and away from prescribed art forms. And . . . his work was rejected as grotesque."

UNFAMILIAR ART IN A FAMILIAR WORLD

BY ROBERT JAY WOLFF

IN the unpredictable days to come we can be sure of one thing. Neither a resurgence of materialistic aspirations, nor a revival of old art forms will, in the end, meet the unparalleled depth and complexity of contemporary human existence.

New directions are necessary and beginnings have been made. The best contemporary art has directly challenged the unprecedented conditions of modern life. It is time now to question whether these tendencies will be allowed to grow to vigorous maturity, or to disappear under mass acceptance of familiar but outworn and irrelevant cultural patterns.

Somehow the men and women of our time must be given the means to re-evaluate their environment and rediscover their roots. Only in this way will they learn to perceive the mirror of their own world and the expression of their deepest experience in new and vital, but as yet unfamiliar, works of art. Only in this way will they come to identify the act of living with the imprint of a living culture.

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It is not a simple matter of educating the public to art. The first problem is an artless one of seeing anew the world we live in. Until this can be brought about, the new work of the artist, the architect and the planner will be a disturbing mystery to all except the few who see as clearly as they, whose sense of reality is as deep and whose need for order is as great.

The break between the artist and the layman must be bridged, and it is up to the artist to take the first step. He will have to rouse himself and try to understand, for the first time, the people who do not understand him. He must try to grasp the limitations of the layman's way of seeing and, without adjusting his vision to these limitations, help him to discover the life sources that are at the roots of the works which he is inclined to reject.

Art history is overburdened with tragedies of intolerance resulting from the ancient tyranny of established art and old visual habits over the realities of the present. As long as Rembrandt in his early life kept within the bounds set by late Renaissance naturalism, Holland accepted him. *The Night*

Top left: *Boucher: TOILET OF VENUS*; right: *Chardin: PREPARATIONS FOR BREAKFAST*. *Collection Metropolitan Museum.*

Bottom right: *Bougereau: NYMPHS AND A SATYR*. *Courtesy Durand-Ruel*; left: *Courbet: DEER*. *Metropolitan Museum.*



Watch, a later work, was commissioned by the men portrayed. They wanted a record of themselves in their familiar world. Rembrandt infuriated them by giving them just that, but in a way that had no counterpart in familiar art. From that moment on, Rembrandt's work turned more and more toward his immediate vision and away from prescribed art forms. And from that moment on his work was rejected as grotesque.

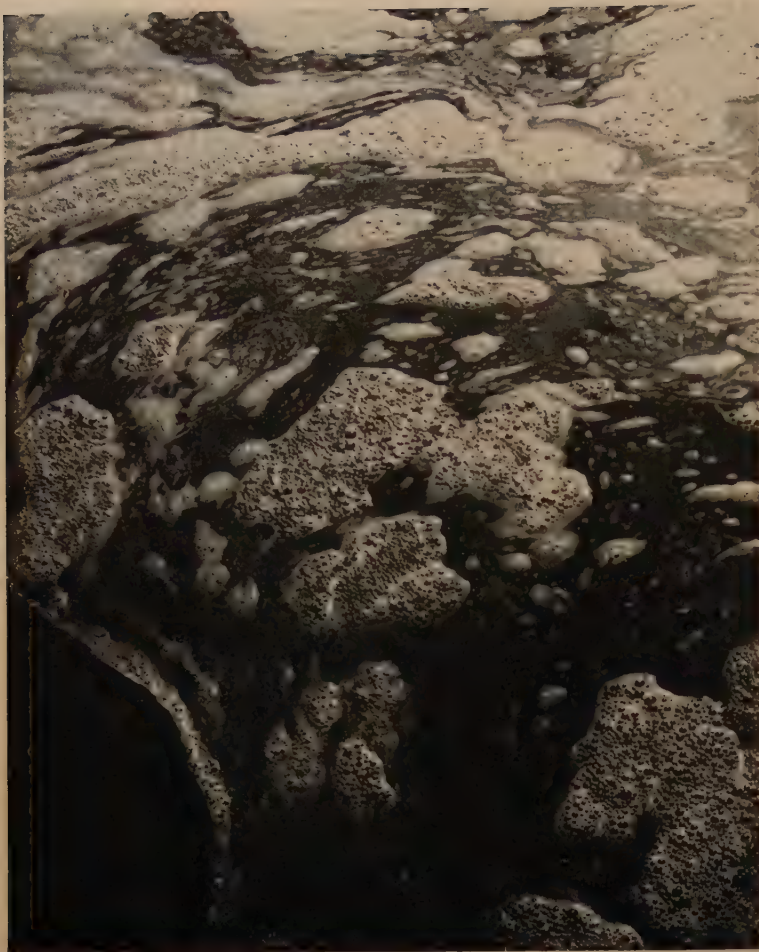
When Rembrandt observed the intensity of light in the presence of darkness, he was not indulging in an exclusive experience. Every Dutchman had observed the glow of a face in candlelight, or the light of the setting sun through the window of a darkened room. This was a segment of the familiar world. No one before Rembrandt had expressed it with such intensity. It was not that Rembrandt was misunderstood. It goes deeper than that. His contemporaries had first to fail to

understand themselves and their own world before they could condemn, in the name of old art, the appearance of a new vision.

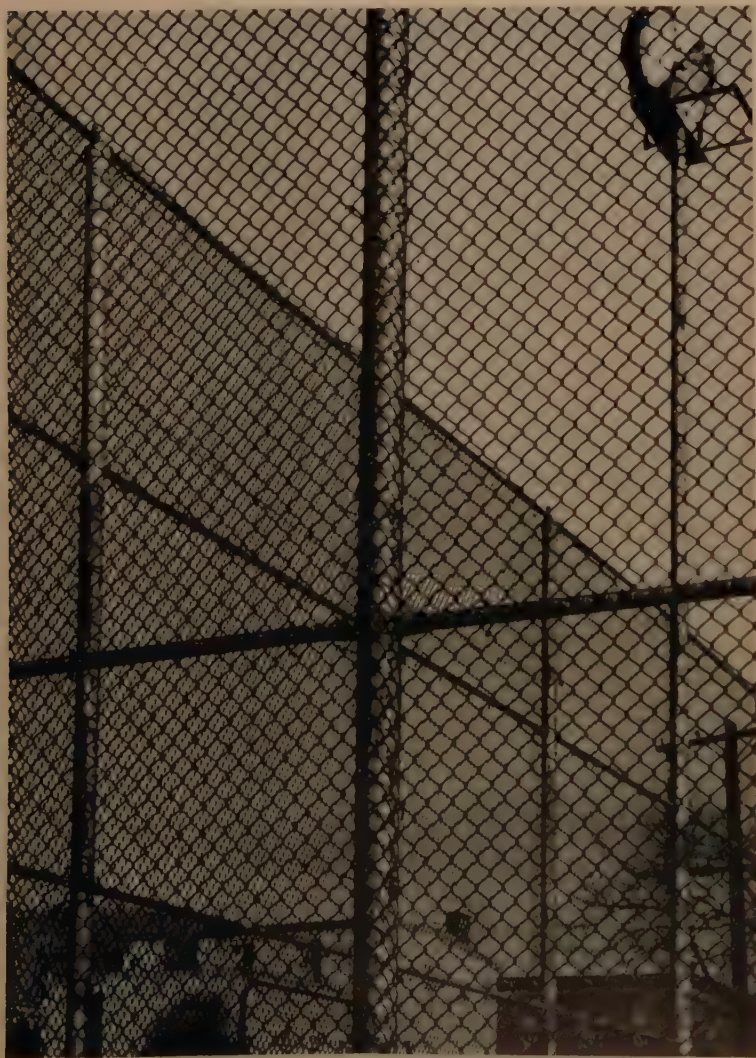
Chardin turned to the immediate sources of his humble surroundings in a century when the world of art was viewing itself in terms of the court of Louis the 15th. The painting of Boucher, the familiar art of the time, rendered the work of Chardin unfamiliar. It is not even now necessarily a question of choice between the desirability or beauty of these two worlds. If an art fixation on one destroys, not so much the art form, but accessibility to the life sources of the other, then that fixation must be destroyed. The destruction of art for the sake of life did not occur for the first time with the appearance of dada at the time of World War I.

The new naturalism of Gustav Courbet, less than a hundred years ago, could not compete with the familiar banalities of his





MUDDY WATER, photo by Barbieri; PLAYGROUND FENCE, photo by Lieb.



contemporary, Bougereau. Courbet's return to immediate life sources and his rejection of everything in painting beyond observed fact was, above all, a protest against established art. Courbet is the father of our own healthy discontent with art as a special category of human experience. And this discontent is perhaps the reason why no stream of painting since Courbet has persisted long enough in its own self-complacency to give us an exalted academy.

It is quite possible that the best photography today is performing a task similar to the one Courbet accomplished a century ago. Good photography reveals and intensifies the sources of modern visual interest. On the other hand, photography can also become a means of rendering life artificial by the constant repetition of standardized naturalistic patterns. The usual Hollywood motion picture stereotypes our world for us even more effectively than entrenched art tradition. But this is only one side of the story, and those of us who have not looked further have condemned photography as the enemy of art.

The best contemporary photography strengthens our visual powers, not by changing and altering familiar things, but by giving us a chance to see the thing observed in terms of itself. A hundred thousand photographs such as those reproduced here could perhaps shake the visual complacency that has no need for contemporary art. These photographs are not presented as developments in the field of photography but as representations of the familiar world. However, there are factors here which prevent the easy identification that is made in everyday life.

Things do not seem as familiar as they should. And at this point we can ask ourselves whether the camera has distorted life or whether it is seeing it with a frankness our eyes have never known. These photographs record the everyday world exactly as it exists. Yet the camera, with artless detachment and uncompromising truthfulness, has rendered this world unfamiliar. Obviously, something is wrong somewhere. In our search for the error, we can eliminate the camera. It is within ourselves we must look for the answer.

How are we to determine the factor which makes the photographic record so different from the familiar impressions of our smugly trusted eyes? Perhaps the answer is this: the camera sees as well as looks; we look but do not always see. Familiarity does not necessarily imply seeing. More often, it is the point in the course of contact where the human eye is relieved of further search. We look at an object not to see it but to identify it. The incentive which impels us to look does not often demand more than perception of abbreviations.

The conclusion is that the familiar world is not the real world. This will be a difficult admission for most people to make. It takes the starch out of the demand for "natural" appearances in art, because we can no longer be sure what natural appearances are without a complete renovation of our visual and, it follows, our inner life. This places in a new light the artist whose visual and spiritual clarity has resulted in works which seem unfamiliar. Perhaps, as in these photographs, the key to the strangeness of modern painting is its nearness to reality.

It is a mistake, however, to look to the artist as one who has been living in complete visual freedom. If every painting produced in the last few years showed marks of this emancipation, we would be well on the way out of our dilemma. The painter is an integral part of art history. Because he is close to the rich fascination of historical forms, the temptation to compress a new world view into the familiar and ready-made language of the past is often more than he can resist.

There are certain questions which will be raised at this point.

One of them will certainly be this: If our contemporary view of life can be cleared of prescribed values, how are we to escape the alterations in our vision effected by our own subjectivity, the very element that infuses an observation with the personal interpretation we value so highly? The answer is that in this day of uncertainty and change, even if we wanted to erect an art in which nature would appear, even indirectly, in impersonal and objective terms, we would be unable to do so.

There is nothing new in the fact that mankind, in periods of stress, is turned in upon itself in the absence of external securities. We each sense in the painting of Salvador Dali the fear and distress of our own isolation. To those of us who will admit it, Dali has utilized as subject matter an authentic segment of contemporary reality. And yet this painting is of small contemporary significance. For Dali has taken the instrument that produces poetry and offered it to us in an ancient and stereotyped disguise as the substance of poetry. We are asked to willingly lock ourselves in the house of our own unresolved distress and then throw away the key because the house is called art. This goes further than escape. It is resignation to self-pity and sublimation of self-concern.

It is important to understand how Dali and the practitioners of pictorial subjectivity have departed from the spirit of the revolution of the dada and expressionist innovators and the earlier cubism of Braque, Gris and Picasso. For the work of Dali is the popular symbol of unfamiliar art and has done much to distort its meaning.

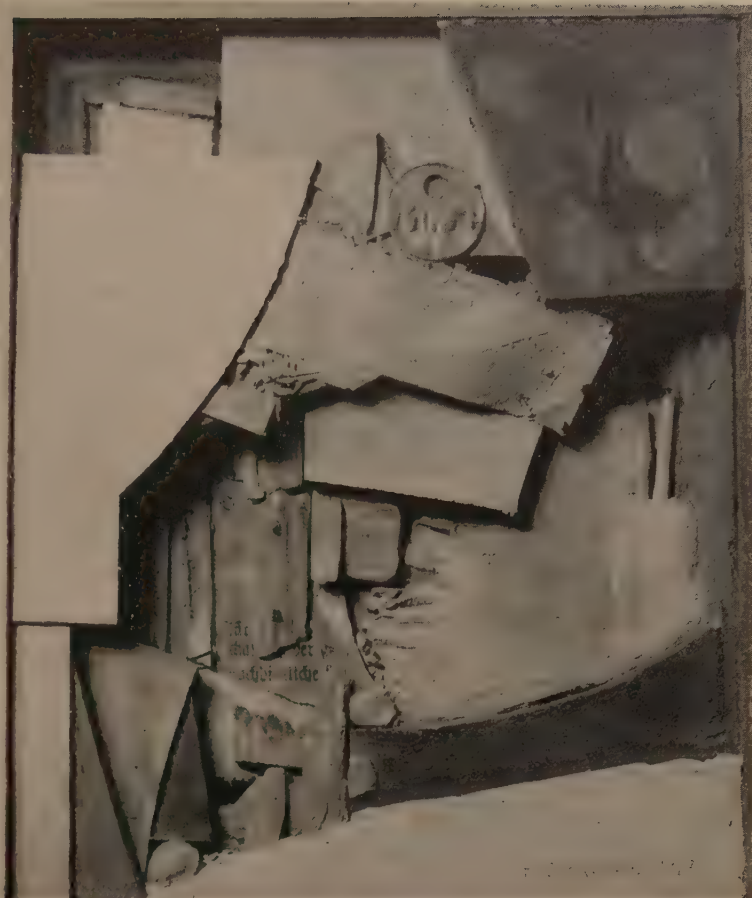
The dada movement was the deliberate negation of the European culture that culminated in the first World War. It was not meant to be art; it was meant to negate art. And, as in the case of Courbet and the modern photograph, its status as an art form is secondary. It accomplished this: it brought the approach to art into conformity with the dislocation and isolation of the individual. Picasso, Braque, Leger, Klee, Kandinsky and a whole succession of modern painters chose to see this period in history as a moment of liberation. Dali has academized the psychosis of the revolt as an end in itself.

The rubbish picture illustrated here will not hang together for many more years. But the work of the generations to follow will bear witness to its importance. It is made up of odds and ends of everyday life so familiar that at first glance they are rendered absurd in the presence of art. Yet, in the end, the vague and half-seen familiarity of the rubbish heap becomes inescapable recognition of new and strange realities. In the case of dada, the last laugh was on "art."

With the exception of Dali and those he influenced, the intense subjective individualism of our time has been the conscience of a generation which, in the face of artificiality and sham, has been forced to seek reality and build from there a new art.

In the painting by Juan Gris are the same discarded, commonplace objects to which the dada painters turned. Cubism, however, established a painter's approach to the problem. This painting sets out to destroy stereotyped appearances by simultaneously revealing different aspects of the same object, by penetrating the substance of each form, and by altering contours and flattening the expected roundness of solid things. This would be enough to jolt the onlooker into a reconsideration, at least, of old acceptances. But this painting goes farther, in that its negation of accepted values is subordinated to the necessity to express new findings and re-establish order. The protest is accompanied by an affirmation of art.

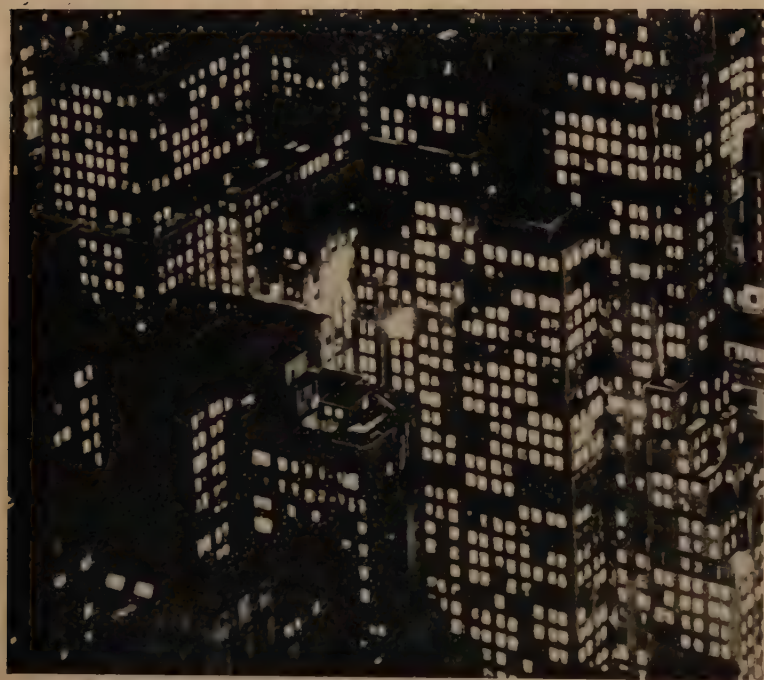
Cubism was the most intensive object-analysis ever attempted by painters. But this analysis, in the process of breaking up the object, relieved us of our fixation on it and provided painting



Kurt Schwitters: RELIEF, 1923. Courtesy Art of This Century Gal.

Juan Gris: LA FLACON DE RHUM A LA MARTINIQUE, 1914. Art of This Century. In this painting "... are the same discarded, commonplace objects to which the dada painters turned [see above]. Cubism, however, established a painter's approach to the problem."





with the freedom to move on in terms of free and multiple relationships. Thus, space was to become a new medium of expression. The slow tradition of art was finally catching up with the new world.

The world of mechanization is our world. Someday it will be a more equitable world. If, for the present, we can see it not always as the uncertain means to life's securities, but as life itself, then the art of our times may begin to reveal itself. How does this environment differ from the world of the past?

For one thing, artificial light has given us an illuminated night, throwing back the object world into deep blackness and illuminating the air we breathe. Sculptured forms which impose themselves by day recede. The articulated forms become spatial and abstract.

Transparent construction and fabrication have permitted the penetration of the hitherto opaque object. Vast and visible embodiments of space have infused the faculties of the common man with what was once the secret experience of the mystic and the metaphysician.

Automotion has given us a mobile world. Objects moving through space, passing each other endlessly in all directions through crowded thoroughfares and underpasses, over elevated highways and multi-levelled bridges—the airplane, the automobile, the motion picture—all this has altered in a way unknown to men before us, our relationship to the object world, space and time.

Here is the inescapable configuration of our environment. The kinetic factor has become the very essence of common reality. We cannot "arrange" or "interpret" this reality in the static terms of other and quieter times.

What then is demanded of contemporary visual expression? It is evident that we cannot extract fixed images from this environment without destroying kinetic continuity, nor without creating artificial dimensional limitations. In short, we cannot identify a world in flux by immobilizing, isolating and sublimating single elements, and then arranging them in a certain order. The order which we seek cannot be a mere refuge from disorder. Rather it must be the power to maintain empirical equilibrium within the realm of the unresolved.

Within us all a great potential for multiple perception has been developing. We are entering areas of visually unexplored reality, where seeing is not confined to fixed islands of substance, but simultaneously encompasses everything, mobile and static alike, within the peripheral limits of vision.

The so-called common man, the average, artless city dweller, is likely to be visually in advance of the artist or designer who enters the ivory tower of immobilized and unrelated perfection; for this artist, unlike the layman, finds it necessary to turn his back on the common environment because it cannot be compressed into a static art form.

There is no one symbol which fulfills the contemporary experience. In painting and sculpture, in architecture and town planning, in the theater, the motion picture, and television, in graphic publications, we will look for symbols of relationships, for the coordination of simultaneous events grasped in a single projection. We will seek order and meaning in a totality of many ingredients, each of which yesterday stood alone in self-sufficient and incomparable isolation.

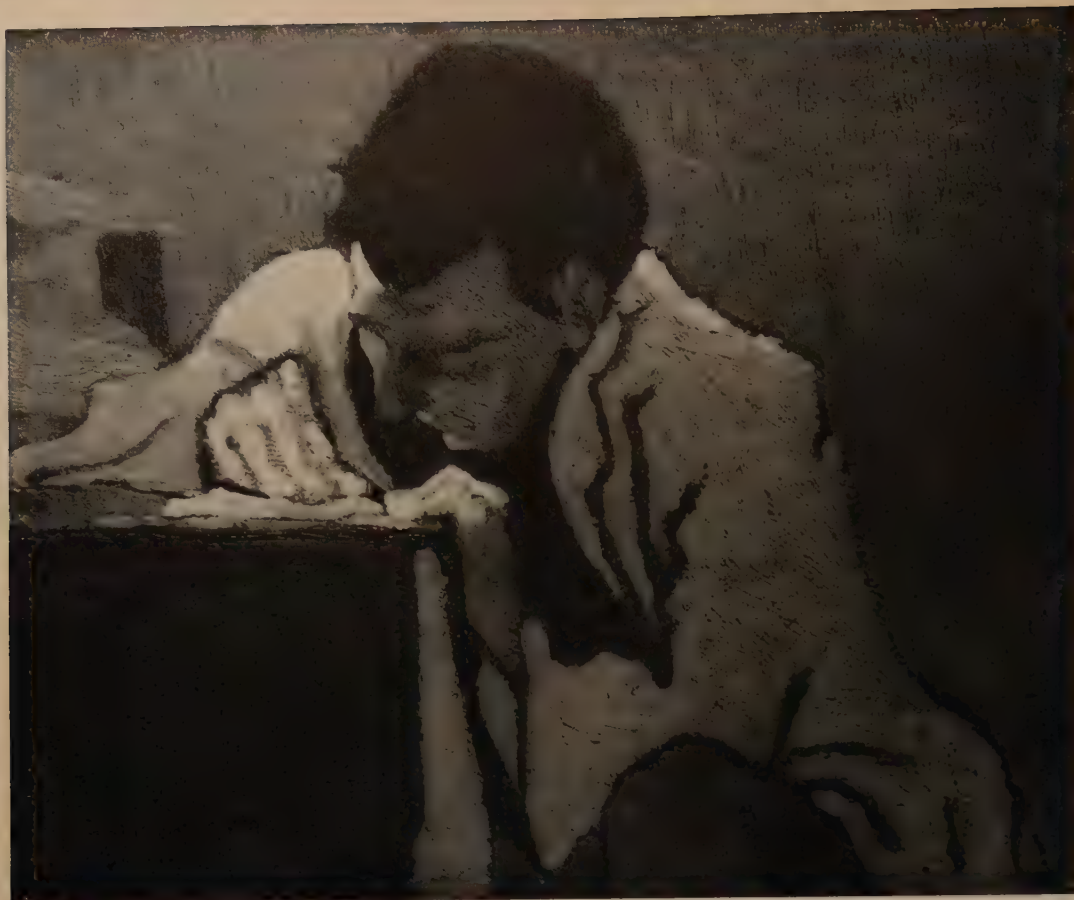
Creative forces, coming alive at last in this confused and tragic period, will renounce old escapes to challenge the chaos, and withal, the wonder of things endlessly moving and disappearing, reappearing and disintegrating, and again arising.

Today, certitude is no longer the destination—it is the journey itself.



Above: Robert Jay Wolff: PEN AND INK; below left: Mondrian: COMPOSITION, 1917; Coll. Kröller-Müller Foundation, The Netherlands. Below right: Picasso: THE POET, 1911, courtesy Art of this Century. "Within us all a great potential for multiple perception has been developing. We are entering areas of visually unexplored reality, where seeing is not confined to fixed islands of substance, but simultaneously encompasses everything, mobile and static alike."





Edouard Vuillard: PORTRAIT OF LUGNÉ-POE, 1891. Collection of Miss Mabel Choate, N. Y.

SYMBOLIST ART AND THEATER: VUILLARD, BONNARD, MAURICE DENIS

BY ROBERT GOLDWATER

DURING the last fifteen years of the nineteenth century, the arts seemed suddenly to overflow their boundaries. Collaboration and mutual influence among the arts had been characteristic of an earlier romanticism; now after a lapse of some fifty years of realism and naturalism, symbolism (which picked up many qualities of the romantic movement) carried even further the intimate acquaintance of artists working through various techniques towards the same stylistic goal. With conscious purpose, too, the practitioners of the arts crossed their national frontiers, and all at once a general style arose, common to several countries and many media.

Two phases of this collaboration have become familiar to us, one with a literary, the other with a pictorial center. The most famous group of the period is that which revolved around Stéphane Mallarmé, poet and professor of English, meeting at his "Tuesdays" in his modest house on the Rue de Rome. Included in its gatherings were poets and painters, novelists, musicians, and critics, united in praising, for example, the distant, and to us the very different, arts of Wagner and Edgar Allan Poe. Gauguin was briefly part of the circle; so were such disparate figures as George Moore, Houston Stewart Chamberlain, and the young André Gide, bound together by a common dislike of naturalism.

As Mallarmé's Tuesdays have been clothed in a legendary calm, (so that the ideal of their discussion seems, like the

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poet's white sheet of paper, to have been an absence of discussion) so the other famous grouping of the time, centering in the world of the music hall, advertised and happily recorded for us in the poster, has been endowed with a perpetual movement and gaiety. We know it best, of course, in the work of Toulouse-Lautrec, though the names of Chéret, Ibels, Grasset, and Steinlein in France, and Beardsley and the brothers Bergerstaff in England, were part and parcel of it. The poster helped to introduce the fine lithograph done for its own sake (the *estampe originale*), which in its turn played so large a part in forming the style of the painters just coming to maturity. After all, for the first ten years of their lives Bonnard and Vuillard were at least as much lithographers as they were painters, with all that the medium implied of an inextricable mixture of stylistic and technical exigency. Any understanding of their art must begin with this fact.

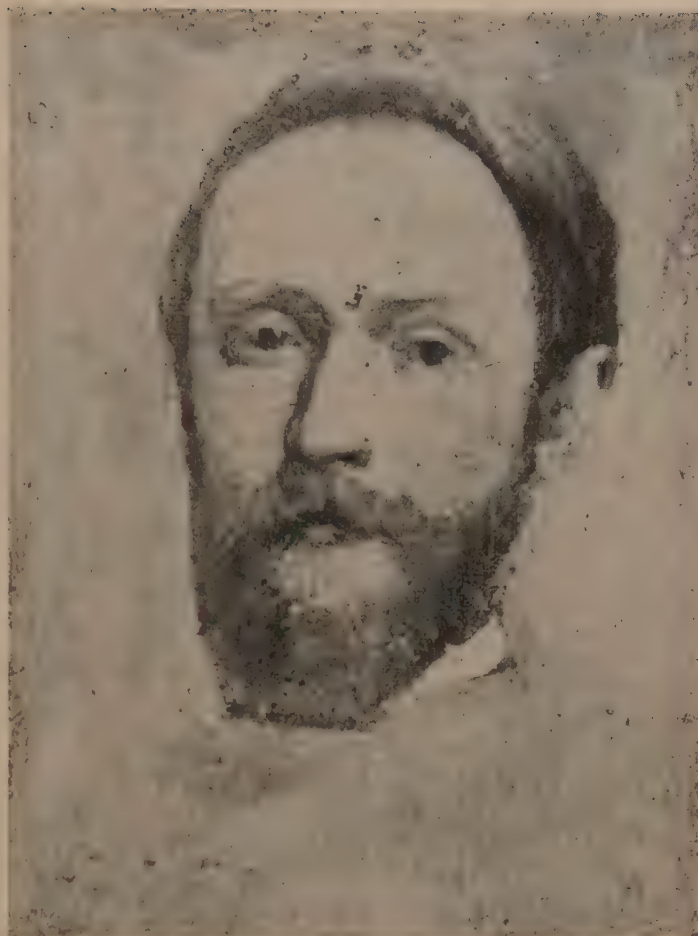
The work of this same group, and the leading role that one or two of them played in the avant-garde Parisian theater of the time is less generally known. It was of course a theater that fitted their stylistic aspirations, and like their art was anti-realistic in method and symbolic (i.e., suggestive rather than analytical and representative) in content. To establish a mood consonant with indirect action of the play, full of vague and subterranean meanings, the kind of play for which Maeterlinck was just beginning to be known, these artists created an elliptical, evocative manner of décor and costume, a style that has been found useful at later times when realism needed to be fought.

By 1890 one phase at least of realism in the theater was drawing to a close. Its leader had been the energetic Antoine, who, like Belasco at a later date, had a firm belief in the power of the actual. For Antoine the set of a butcher shop had to be hung with real hams. The reaction against this attitude was led by the actor-manager Lugné-Poë, who began as Antoine's assistant at the *Théâtre-Libre*. Lugné-Poë had been a classmate, at the Lycée Condorcet, of both Vuillard and Maurice Denis, and now his familiarity with the world of literature and the theater served his two friends well. In August 1890 he assured the publication of the young Denis' first literary effort by personally taking it to his friends on the magazine *ART ET CRITIQUE*. It was this article on neo-traditionalism, written under "Nabis" influence, which contained the now classic definition of the new style: "Remember that a picture, before being a battle horse, a nude woman, or some anecdote, is essentially a plane surface covered with colors assembled in a certain order." Lugné-Poë introduced Vuillard to the *Théâtre-Libre*, for which, in 1890, he did a very typical Grasset-style program cover. (Lautrec also worked for Antoine, in 1893 doing three program designs in his characteristic style, his genre scenes having little relation to the play being given.)

The next year (1891), after Lugné-Poë returned from his military training in the provinces, he shared a studio in the Rue Pigalle with Denis, Vuillard, and their friend Bonnard. In his memoirs the actor-manager tells of their mutual services: the painters initiated him into the new symbolic style, and together they "read Rimbaud, Gide, who was just beginning, Verlaine, Maeterlinck, and Ibsen." He in his turn sold their pictures to his theater friends; he was a student at the state school of acting, and so Vuillard's work was to be found in many a dressing room at the *Théâtre Français*; the younger Coquelin, son of the creator of Cyrano (Vuillard, introduced to him, said the actor's nose interested him "not literarily, but linearly") bought a Denis, but when shown a work by Bonnard, decided to take a less radical one by Ibels in its stead.

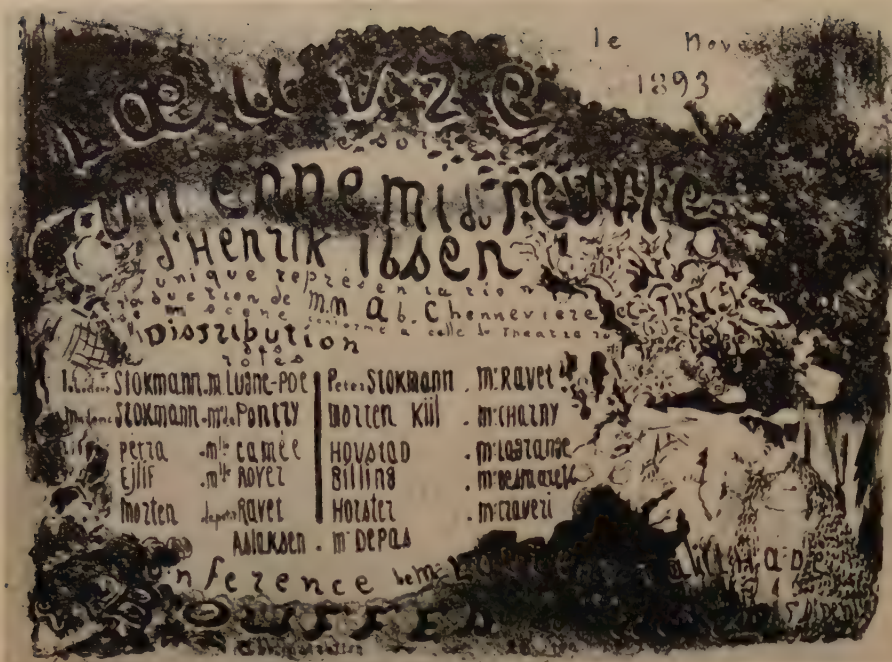
The short-lived *Théâtre d'Art*, founded in 1890 by Lugné-Poë and the symbolist poet Paul Fort, was the first important center of the new style. It lasted only two years, but during that time presented works by Laforgue and Rimbaud, prophets of symbolism, Remy de Gourmont and Maeterlinck, and the peculiar Jules Bois who was a satanist in the manner of Huysmans and Félicien Rops. For these and other similar plays Lugné-Poë called in his friends to do the sets. Bonnard, who did one, and Vuillard, who did two, were less active than Maurice Denis, whose productivity was matched by Ibels, Ranson, and Anquetin, artists important at the time and so completely of it that, charming as their work was, their names have hardly lasted until today. The sets of the *Théâtre d'Art* were true to the principles of suggestion and indirection common to both literary and plastic symbolism. As a contemporary described them, they employed "simplification of the décor, use of only those elements indispensable to the creation of each scene, stylization, complete harmony of décor and costume," and, primary article in their independence from realism, "avoidance of all 'trompe l'oeil'." Unfortunately none of these designs has, to my knowledge, been preserved to us; nor has, what it would be interesting to know, a theater program drawn in 1892 for the *Théâtre d'Art* by Paul Gauguin.

For lack of money, and for want of a real sense of the theater in Paul Fort, who was essentially a shy and esoteric poet, the *Théâtre d'Art* soon failed. But Lugné-Poë went on, first at the ephemeral *Escholiers* (1892), and then at the solidly founded *Oeuvre* (1893), to his true mission—the introduction and championship in Paris (and even in London)

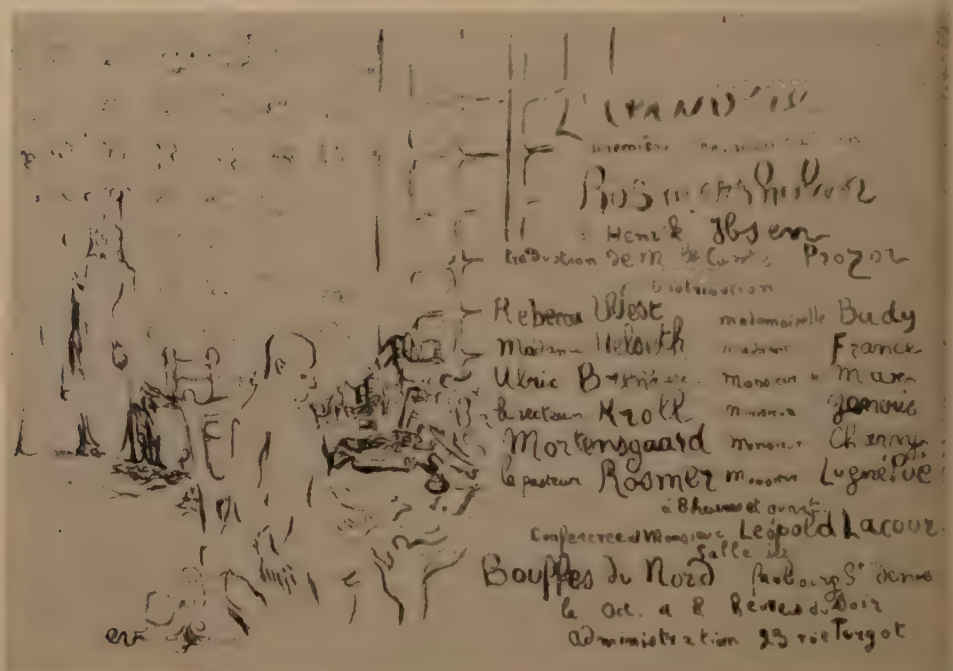


Vuillard: SELF-PORTRAIT at 25. Below: Toulouse-Lautrec: Program design for the *Théâtre Libre*, 1893. "Lautrec . . . in 1893 [did] three program designs in his characteristic style, his genre scenes having little relation to the play being given."





Vuillard: Lithograph for the program of "An Enemy of the People", 1893. "In large measure it was . . . executed in a deliberate effort to tie picture and text together into one visual whole in which neither predominates."



Vuillard: Lithograph intended as an illustration for the program of "Rosmerholm", 1893. Vuillard's programs "show the typical lithographic style of the time, with scattered color, elliptical drawing, and witty representation, all put down in apparent haste and casualness."



Edvard Munch: Reproduction of the lithograph for the program of the Ibsen play "Jean-Gabriel Borkman", presented at L'Oeuvre. The most appropriate of the Ibsen programs were those of Munch, "who approached the inner psychological intensity of the dramatist." [See "Edvard Munch—1863-1944", MAGAZINE OF ART, November, 1944.]



Above right: Lithograph by Maurice Denis for the program of "Lady from the Sea," presented in 1892 at the Escholiers. Above: Theater offices of L'Oeuvre as seen by Severini in 1894.

Right: Vuillard's program for "La Vie Muette," a play by Maurice Beaubourg, presented at L'Oeuvre November 26, 1894.

of the modern, foreign theater. Collaborating with him were two very different men. One was the writer and critic Camille Mauclair; the other Edouard Vuillard. It is strange to find Mauclair beginning as a radical avant-gardiste, (like many a symbolist he was also a philosophical anarchist), because in later years he achieved a considerable reputation, such as it was, as a reactionary and chauvinist writer of journalistic polemics. Vuillard not only found the name of *L'Oeuvre*, coming upon it, if the story is to be believed, by chance when opening a book (in much the same way as dada was later christened), but for over a decade devoted much of his artistic energy to designing its sets and its programs.

The repertory of the new theater was built around Ibsen. There are many, like H. L. Mencken, who think of Ibsen purely as a realist, and evidently Emile Zola was of this opinion when he persuaded Antoine to give "Ghosts" a brief run at the *Théâtre Libre* in 1890—the first performance of any of his plays in France. But the young men of this period saw other, more mystical values in Ibsen, and it was they who really introduced his work to Paris. At the *Escholiers* they gave the "Lady from the Sea," with a program drawn by Maurice Denis, and they continued immediately at *L'Oeuvre* with "Rosmersholm" and "The Enemy of the People," both given in the autumn of 1893 with programs by Vuillard. Vuillard's sets for "Rosmersholm," for "The Master Builder," for other plays by Ibsen and by Laforgue and other French writers, have been lost, but his programs have been preserved. Like the contemporary posters of Chéret and Bonnard, they show the typical lithographic style of the time, with scattered color, elliptical drawing, and witty representation, all put down in apparent haste and casualness. In large measure it was a style thus executed in a deliberate effort to tie picture and text together into one visual whole in which neither predominates. This it succeeded in doing as no similar style of illustration

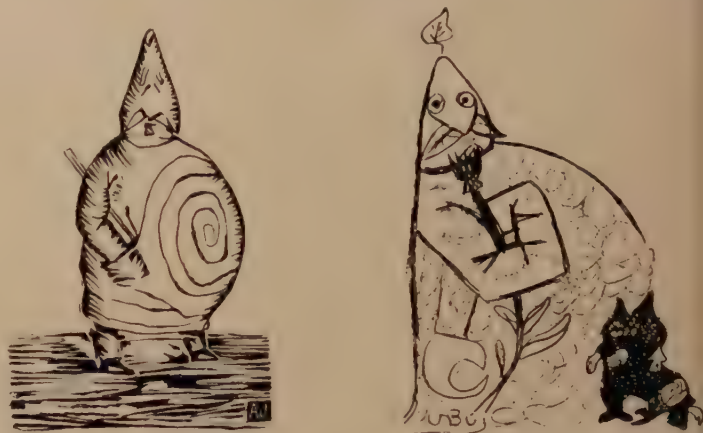


Pierre Bonnard's representation of Le Théâtre des Pantins, 1896. "Here we have . . . shown in intimate collaboration: Terrasse with his long beard, Jarry in his habitual outfit of the cyclist, and Bonnard at the table modeling one of the Ubu marionettes after the design of Jarry himself."

has, and moreover exercised an important influence upon the painting of those artists who first worked out the method in the graphic medium.

Some of the programs for the Ibsen plays were of course done by other artists. The most appropriate among them was Edvard Munch, who approached the inner psychological intensity of the dramatist. Other playwrights were also included in the repertory, the most significant among the non-Parisians being Maeterlinck, who had been first shown at the *Théâtre*

d'Art, Bjornson, and Strindberg. Nor were the French among the symbolist group neglected, though they have been almost forgotten today. In 1894, to take but two instances, Burne-Jones, who was having quite a success in Paris at this time, did the costumes for a play by Henry Bataille, while Vuillard did a program for a play by Maurice Beaubourg. Beaubourg today has no importance as a dramatist, and indeed his name would be unknown had it not been to him that Seurat, on August 28, 1890, addressed his famous explanation of his method of painting according to the "simultaneous contrast" of lines, tones, and colors. The appearance in the same month of Seurat's letter and Denis' article on "neo-traditionism,"



Alfred Jarry: Drawings for Ubu Roi: portrait of Monsieur Ubu (left); cover for the overture to "Ubu Roi" (right).

which we have quoted above, is a coincidence of the kind that is no mere accident in the history of style.

There is an interesting footnote to this public activity of artists in the theater in a drawing by Pierre Bonnard. It shows us the preparations for the first performance of the then scandalous—and now legendary—"Ubu Roi" of Alfred Jarry at the marionette theater, the "Pantins," where the dominating figure was Alfred Jarry, composer brother-in-law of Bonnard. Jarry, provocative ancestor of the dadaists, and the quite bourgeois Bonnard seem to us an ill-assorted pair, yet here we have them shown, as for a time they were, in intimate collaboration: Terrasse with his long beard, Jarry in his habitual outfit of the cyclist, and Bonnard at the table modeling one of the Ubu marionettes after the design of Jarry himself. Thus was prepared the prelude to that public performance of "Ubu" at *L'Oeuvre* in December 1896 for which Maurice Denis did the sets, and which (like the earlier battle of "Hernani") became a legend and an inspiration in both art and theater.

The sets and programs we have briefly reviewed, done by artists who were young and just beginning their careers in 1890, are no major chapter in the history of modern art, even though some of the men who made them were destined to be famous. But they are not without importance in the story of the style of the 'nineties. They show us how wide were the intellectual and technical interests of these men, how little they were, in the narrow sense, purely painters. Their collaboration with the theater is one more piece of evidence of how pervasive that style was, how it was created for, and in turn created by a variety of media—the posters of a Grasset, the iron-work of a Horta, the glass-ware of a Tiffany, the color-lithographs of a Bonnard. It was a style that embraced more of the visual arts than any since the eighteenth century. And besides, the designs we have described, those at least that have come down to us, are charming, if minor, masterpieces.



J. B. C. Corot (1796-1875):
BACCHANTE AND PANTHER, 1855-
60, oil, 21½ x 37½". Collec-
tion of Mr. Harry Payne
Bingham.

JEAN BAPTISTE CAMILLE COROT

BY FRANKLIN C. WATKINS

THE magnificent Corot exhibition assembled by the Philadelphia Museum last spring convinced me that heretofore I did not know Corot at all. I had not realized the extent of his influence, nor his importance as a bridge between past and present, and I am surprised, furthermore, to note how many painters seem to have looked very well indeed at some of the pictures in this very show which were until then unknown to me.

Corot's paint is thick and charged with pigment. Mealy, the texture of short dough, rather than oily. At times nearer to Rembrandt in its quality than to anyone else I can think of. The eye clings, passes slowly over his contours, lingering with a last delight before going on. His surfaces are definite to touch and sight; even in half-tones we know just where we are. His shadows are never holes. There is a resistance to penetration in the heart of them that is measured and related to other depths. He was a master of designed and colored tone; but, when a part comes out into the light for clearer reading, there is always some special extra gift of color change, or spotting, or richness—to a woman's cheek, a panther's flank, a fold of cloth. The abstract element in his design is so discreetly laced into his illusion of the real look of things that it would be brash to do more than enjoy it without comment. His colors and his love for them grew richer with the years, as so often happens with painters, and we find that in his late pictures, though the top of his colors may be no brighter, he becomes less willing to release them as they turn to tone and shadow. The shape will be defined through careful modulation, but a red stays red. Bright and dark patterns become less dependent on lightness and shadows, more on contrasting color areas of different value. His paint from beginning to end maintained an even tenor of continual development. Conflicts, if there were any in his life, were resolved away from his pictures. Unhurried, he delivered himself of an amazing output.

In spite of what is so often said, he was not a soft painter. Even the middle period pictures with willow trees are not soft. A painter's inclination or effort to contrast a willow texture

with a stone is neither weak nor soft. There is a flexibility and breadth in recognition of the different powers. It is even conceivable that displacement without defined contours might be recognized in good paint. Corot's trees have displacement and they are defined. In this they are oddly different from the fakes.

Out of all this paint, and out of all these pictures, out of each and every little one of them taken by itself, Corot created something that, for want of a better word, is called his "mood." This something becomes *quick* in our consciousness in these rooms. But what is it? It's a little strange, but not very. Now a man, deciding consciously to be strange, will usually give us a clue. It saves time. Corot did not think to do this, and we are left to our own devices. He was discreet. I think he should be looked at by oneself, not in groups, and not in haste. His scenes and his figures are silent in a silence born in silence where noise has never been. His people are in repose, not still, at peace with their feelings, undisturbed by thoughts. They are alone, even in company and content. It is a peace-state created out of the heart of a man. It is essentially good.

The medium of paint and its tools have changed little from the beginning. Real painters succeeding one another have seen to this. In this sense they are all conservatives, jealous custodians guarding their immortal language, bridging time.

No man speaks in truer paint than Corot, telling us of something he has achieved within himself. It would be casual and ill-considered to say that this thing is not for us in our swift time; to say that blare and blast unsuit us to this greatness that is quiet, that it should be left behind, wedged cold between two dates. Speed is no faster than man's dreams of it. There have been expert dreamers before us. Noise is in the head. The deaf can be maddened by it. Competition and strife were not preserved unknown for our experience. Here is an active force against the agitator who, wanting tools of unrest, would deny the ultimate morality of a calmed mind. We are fed up with the repetitious monotony of that easy technique, and if the raucous voice has not deadened our ears, we should listen now to one who speaks gently, inviting us to share a great achievement.



J. B. C. Corot: SOISSON: RESIDENCE AND FACTORY OF MR. HENRY, 1833, oil, 33 x 41". Below: COROT'S PROPERTY AT VILLE D'AVRAY, 1850-55, oil, 12½ x 16". Both photos courtesy Philadelphia Museum of Art. Private colls.



J. B. C. Corot: THE BRIDGE OF NARNI, 1826-27, oil, 28 x 38". Collection of the National Gallery of Canada.



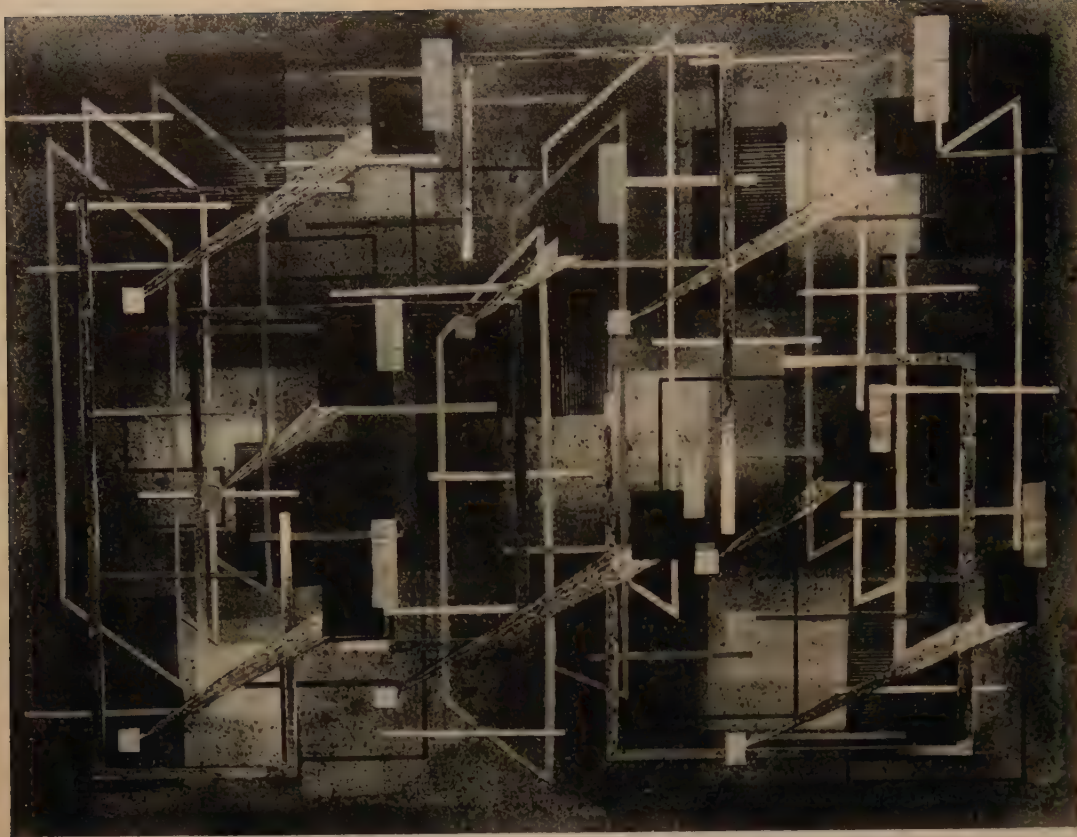


J. B. C. Corot: TWO ITALIAN PEASANTS: YOUTH AND OLD AGE, 1850-58, oil 11 $\frac{5}{8}$ x 7". Collection of the Walters Art Gallery, Baltimore, Maryland.



J. B. C. Corot: ITALIAN GIRL, 1871-72, oil, 25 x 21". Private collection. Photo courtesy of the Philadelphia Museum of Art. Below: Detail of ITALIAN GIRL showing Corot's brushwork. His "paint is thick and charged with pigment. Mealy, the texture of short dough, rather than oily."





I. Rice Pereira: GREEN DEPTH, 1944, oil on canvas. Metropolitan Museum. The oil paintings on canvas have been constructed by a series of transparent and semi-transparent planes, which become more opaque and solid as they are built up and come forward. Lines, cut through in different directions to the under-painting, produce vibrancy when the ridges come in contact with the light, and stimulate a visual and tactile awareness of paint quality by textural effects. Materials used are: a filler combined with oil paint to produce the semi-relief areas, in a casein-glyptal binder. The casein-glyptal resin is also used to produce the mat quality of the blacks.

I. RICE PEREIRA

BY ELIZABETH McCAUSLAND

"WHAT is it, then, you want to do with your painting?"

Every artist, I suppose, feels that he wants to make some kind of contribution—not only in terms of what he expresses but also by advancing the actual medium he uses.

"How do you apply this to your own work?"

My work, as I see it, is a search to apply the concepts of our time to esthetics—for example, to find space relations appropriate to and expressive of modern life, and, also, of course, to use materials and methods which are a part of our age.

Industry has been making tremendous progress in developing the materials of contemporary technology. Certainly, some of these new materials can be of use to the contemporary painter. Indeed, some have properties far superior to historic materials, these characteristics being much greater permanence, resistance to the elements, increased surface hardness to resist external damage, and the like. Also, they give new sensory stimuli and thereby new sensory perceptions and experiences, which are just as exciting in the primary stage of the esthetic process as the new concepts of space relations are in the theoretical.

"Then you are interested in researches which revivify the painter's awareness of his medium?"

Yes, but not only the *painter's*; the *spectator's* also.

New emotions are evoked in the spectator by the new materials and the new space relations of our age, which are quite unlike the psychological perceptions and experiences of older periods. This is actually a new content, as well as a new method, for contemporary painting.

I. Rice Pereira gave up her semi-abstract style of ten years ago because she believes that to eliminate conventional subject matter creates more controlled conditions for her experiments in contemporary tensions and contemporary means of expressing them.

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ELIZABETH McCAUSLAND, NEW YORK CRITIC, ART HISTORIAN, AND AUTHOR, IS A REGULAR CONTRIBUTOR TO THE MAGAZINE OF ART.

Thus one of America's leading abstractionists defines her aim as a painter. Unlike many artists, she is articulate in formulating her criteria and her goals. Some of this facility goes back, no doubt, to her work in setting up courses in painting, composition, design synthesis, and a materials laboratory at the Design Laboratory in 1936, when this pioneering American art school was founded as a part of the New York Federal Art Project, and also to her teaching at Pratt Institute, where she taught two and three-dimensional design in 1942 and 1943. Lecturing at Columbia University, Smith College, the Brooklyn Museum, and on various forums of the United American Artists and the Artists League of America has also given her skill in putting her formal and experimental art ideas into verbal form. This background came in handy recently when she wrote a brief personal manifesto for her one-man show held at the A. C. A. Gallery, New York, in February, 1946. In that stronghold of so-called "social art," she proclaimed:

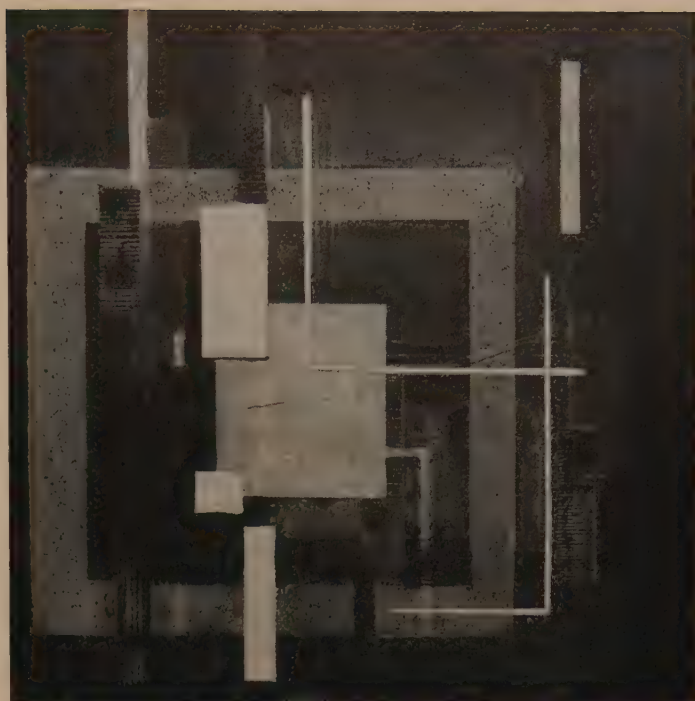
I have employed the abstract idiom in painting rather more than traditional forms of expression, since this offers a wider range for experimentation. In these pictures I have endeavored to explore the formal and design possibilities of painting, with special emphasis on constructional ways of expressing space and of experimenting with new materials and mediums. Aside from aesthetic considerations, it may be stated that this kind of investigation can make a contribution to painting in general in terms of:

1. Clarifying the structural problems concerning pictorial presentation.
2. Revitalizing technique in oil painting through experiments with new resins and vehicles for pigment.
3. Stimulating visual and tactile awareness of paint quality by re-exploring the possibilities of pigment as an integral part of painting.
4. Indicating the practicability of materials other than canvas as a painting support, such as parchment.
5. Utilizing other than the traditional materials, such as plastics, glass, etc.

This formulation of the contribution experimental painting can make to the art of our time was underlined in the brief note by Herman Baron, director of the A. C. A. Gallery, which stated that Pereira's first one-man show, held at the A. C. A. in 1933, "was an unusual exhibition. Her large semi-abstract canvases vibrated with dynamic power. We did not know of atomic energy then, but something akin to it was in the atmosphere. In the decade that has passed, Irene Pereira has fought her way to the top. Very few will deny that she has been doing the outstanding imaginative, original thinking in the field of abstract art in the last ten years."

This judgment is corroborated by the widespread interest in and imitation of her experiments. These date from 1936 when enterprising souls on the Art Project conceived the idea of establishing a design school which was to be an organic expression of the esthetics of technology and mass production. I. Rice Pereira was one of the pioneer group which set up a curriculum for modern art teaching at the Design Laboratory based not on renaissance principles, but on twentieth-century. Already as a practicing artist, she had become interested in explorations of contemporary esthetic theory and practice, though she was still painting in a semi-abstract style, using machine forms, a manner in which she continued to work as late as her one-man show at the Julien Levy Gallery in 1939.

I. Rice Pereira: QUADRANGLES ON TWO PLANES, 1945, painting on glass. Coll., the artist. "... executed in a number of planes in spatial opposition ... I have tried to produce an integrated picture with actual light as part of the painting."



I. Rice Pereira: COMPOSITION IN WHITE, 1942, painting on parchment. From the collection of the Newark Museum. "Here I tried to use as many sympathetic and permanent materials as possible. Different kinds of substances, as well as numerous methods of applying pigment ... were used."

This Pereira period has been inexactly identified with the Leger *l'intérieur mécanique*. Actually she was much influenced by marine engineering forms which she had observed on boats during her travels to France and Italy in 1932 and 1933. To paint these with their formal essence "abstracted" into large and handsome designs, she had put aside the more traditional influences of the Art Students League, where she had studied from 1927 to 1931 with Richard Lahey and Matulka. Previously she had taken art studies at New York University. It is interesting that a number of other younger American artists who have achieved deserved recognition in the arts were in her class at the League, including Sculptor David Smith, Painter-Illustrator Lucile Corcos, and Painter Edgar Levy.

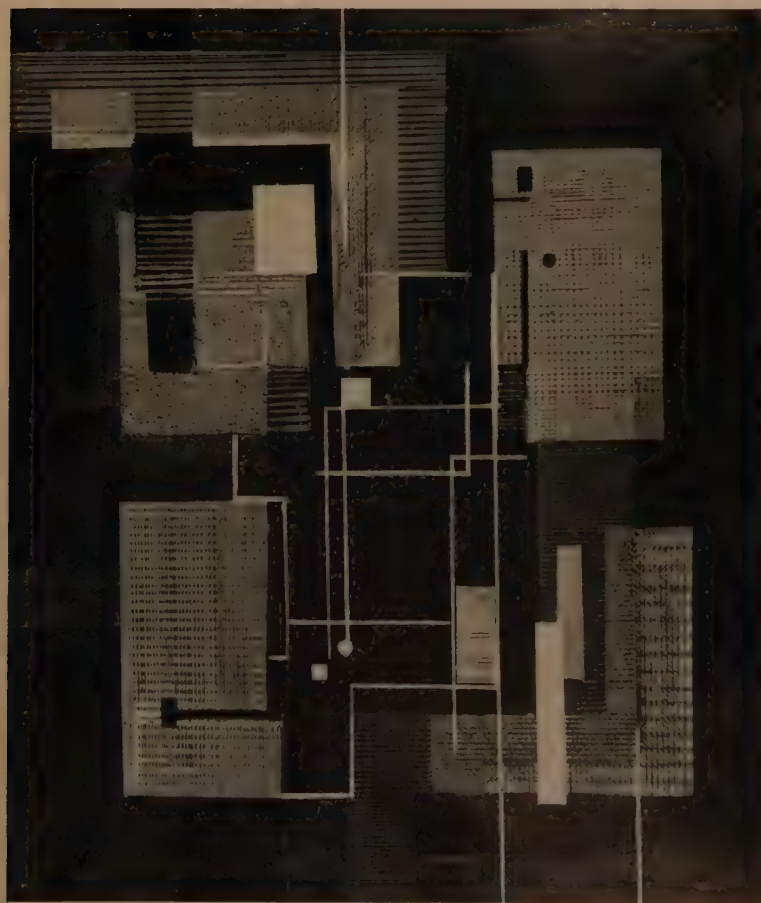
I. Rice Pereira's experimentation had begun in 1936, as said above, just before she joined the teaching staff of the Design Laboratory as a charter member. She was working then with collages, being chiefly interested in surfaces and textures, a concern which she carried over into oil painting. As a result of these experiments she became interested in a variety of technical devices such as painting over one color with another. This was not glazing; for she did not wish to copy illusionistic surfaces, but to enrich the actual painting fabric itself, as well as to study the effect of light on surfaces executed in semi-relief. To produce such effects, she used an extremely heavy impasto with deep corrugations scored in different directions and cutting in what we may call the "under color," so to speak. Later, she sought to create the effect of transparency, using spatter as a device toward this end. More and more her painting in oils developed in terms of transparency to get a luminous quality as well as a tactile.

So began ten years of experimentation, culminating in the fine 1946 exhibition. Meanwhile Pereira had not been idle as an exhibiting artist, having held three one-man shows at the old A. C. A. Gallery on Eighth Street from 1933 to 1936, and one-man shows at the East River Gallery, 1938, Howard University, 1939, Julien Levy Gallery, 1939, Solomon R. Guggenheim Foundation, 1940, Art of This Century, 1944, Arts Club



Pereira: OBLIQUE ILLUSION, 1946. ptg. on glass. Coll. the artist.

Pereira: WHITE LINES, 1942, ptg. on parchment. Coll. Museum of Modern Art. Paint direct from the tube has been used, as well as paint with fillers, such as silex and marble dust, for semi-relief surfaces, with casein emulsion as a binder. Glyptal and varnish are used, separately, for glazes. Pais lacquer has also been used.



of Chicago, 1945, and the A. C. A., 1946. She has exhibited as well at all the leading museums from the East Coast to the West and in many important group shows, including the second annual Pepsi-Cola, not notoriously receptive to abstract painting.

About her experiments, I. Rice Pereira speaks as follows:

PAINTINGS ON GLASS: These are executed in a number of planes in spatial opposition. In these paintings I have tried to produce an integrated picture with actual light as part of the painting.

PARCHMENT: This material is of great durability, capable of creating luminosity, as well as retaining relief pattern. My research to date has been to determine the nature and reaction of the material to various kinds of binders and fillers added to the pigment, as well as to plastic resins, varnish, lacquer, emulsions, etc.

CANVAS: In addition to expressing space relations on a two-dimensional surface, I have tried to develop a means of exploiting the possibilities of pigment to produce textural effects, vibrancy, luminosity, transparency, density of paint, the effect of light on incised and relief surfaces. I have tried to achieve results by developing a working process, using the medium itself rather than by creating an illusionistic interpretation.

After the experiments with collage in 1936, Pereira tried her hand—plus modeling tools—at magnesite, this in 1939. Experiments with this binder were then being made by the Technical Division of the New York Federal Art Project. Usually, very finely ground marble dust or very fine sand was added. Then dry pigment could be added to the mixture, so that color was an organic attribute of the material. It could be molded, worked with sculptor's cutting tools, cast into abstract shapes to be incorporated in flat or relief mosaic-like paintings or sculptures, polished, given surface textures of various kinds, etc. Here Pereira's bent toward three-dimensional experiments with color, surface, texture and shape was already apparent.

In 1940 she began experimenting with paintings on parchment, which (according to George A. Hathaway, as quoted in the Art News of October 1-14, 1942) she was the first painter to carry to completion. One of her earliest paintings on this new painting support is *White Lines*, 1942, now owned by the Museum of Modern Art. Her very first painting on parchment was *Red Squares*, 1941, now in the collection of Sigfried Giedion of Zurich. Of *White Lines*, the artist says:

This was actually an evolution from my first experiments begun in 1936 when I became interested in the effect of light. The problem was to incorporate light in the picture.

This announced objective of the painter, especially dating back a decade as it does, is particularly interesting because of the way in which the former line of demarcation between painting and sculpture seems to be breaking down today. By virtue of the development of the collage and the construction, the two mediums tend to fuse the differentia of two and three dimensions. Today painting has begun to steal from sculpture some of its traditional attributes of roundness and depth, while much contemporary sculpture (as was to be seen in the 1946 Whitney Museum annual of contemporary American sculpture) takes on a linear character, in contradistinction to the historic plastic attributes of the medium. In this battle of contemporary esthetic theory and practice, Irene Pereira might be called a frontline scout in a kind of artistic guerilla warfare. At any rate, her intense preoccupation with light as a creative element of painting had already led her to painting on glass, her first work in this category being *Shadows With Painting*, 1940, purchased by the Museum of Modern Art the year after it was painted. Her second glass painting, *Gray Silhouette*, 1941, is now in the collection of the critic, Henri Seyrig of Beirut, Lebanon.

At the beginning, these were painted on two planes, the back plane opaque, to get a greater play of light in different directions, and the front plane glass. Later three planes were used, to break up the painted surfaces.

Then there was the problem of what materials could be used on glass.

I had to try to find a moisture-proof material for the outer surface. One of the materials I have worked with is porcelain cement, which holds pigment well, which is acid proof and water proof, and which resists corrosive fumes. Industry buys this material by the barrel!

Another material I found in the scientific laboratories is a ceramic fluid, which has the same qualities in general as porcelain cement. Its original use is for "lab" labels.

Perhaps the most interesting of the materials I have worked with is glyptal resin—used to paint battleships as well as pictures.

Glyptal resin dries very hard. Being water soluble, it can be mixed with casein to form an emulsion which in turn can be used as the medium for pigment, either oil paint or dry color. This emulsion will also bind a filler (such as marble dust or silex) with oil paint and bind them without affecting the color itself. Thus I can get a deep semi-relief impasto, as well as the actual three-dimensional light and color relations of the various planes of these paintings. I want especially to add that the casein-glyptal emulsion was developed by the Technical Division of the New York Art Project.

This account of a leading painter's life and work makes her out to be rather like one of those materials testing laboratories which used to dot Flushing Meadows before the New York World's Fair showered on the dazzled eyes of all beholders its wealth of metal bas-reliefs, ceramic fountains, wall-board of scintillating permanence, paint of unbelievable resistance to New York City "smog," etc.

On the contrary, I. Rice Pereira's two-three-dimensional painting has esthetic merit of considerable power and appeal, as is proved by the variety of collections in which she is represented. These include the Metropolitan Museum of Art, the Museum of Modern Art, the Newark Museum, the Walker Art Center, the State Department, the University of Arizona, Howard University, Art of This Century, Solomon R. Guggenheim

Foundation, as well as the collections of Mr. and Mrs. Hudson D. Walker, Edgar Kaufmann, Jr., Sigfried Giedion, Henri Seyrig, Frederick Kiesler, and many other important private collectors. Further, she was represented in the exhibition, "200 Years of American Painting," at the Tate Gallery last summer, is one of the "Fourteen Americans" of the Museum of Modern Art's 1946 showing, and won a \$500 prize in the third annual Pepsi-Cola competition for her *Red, Yellow and Blue*.

What does this appeal consist of? This is a question which it is as unporting to ask an artist about her own work as it is to shoot a sitting grouse. Pereira has an answer, however:

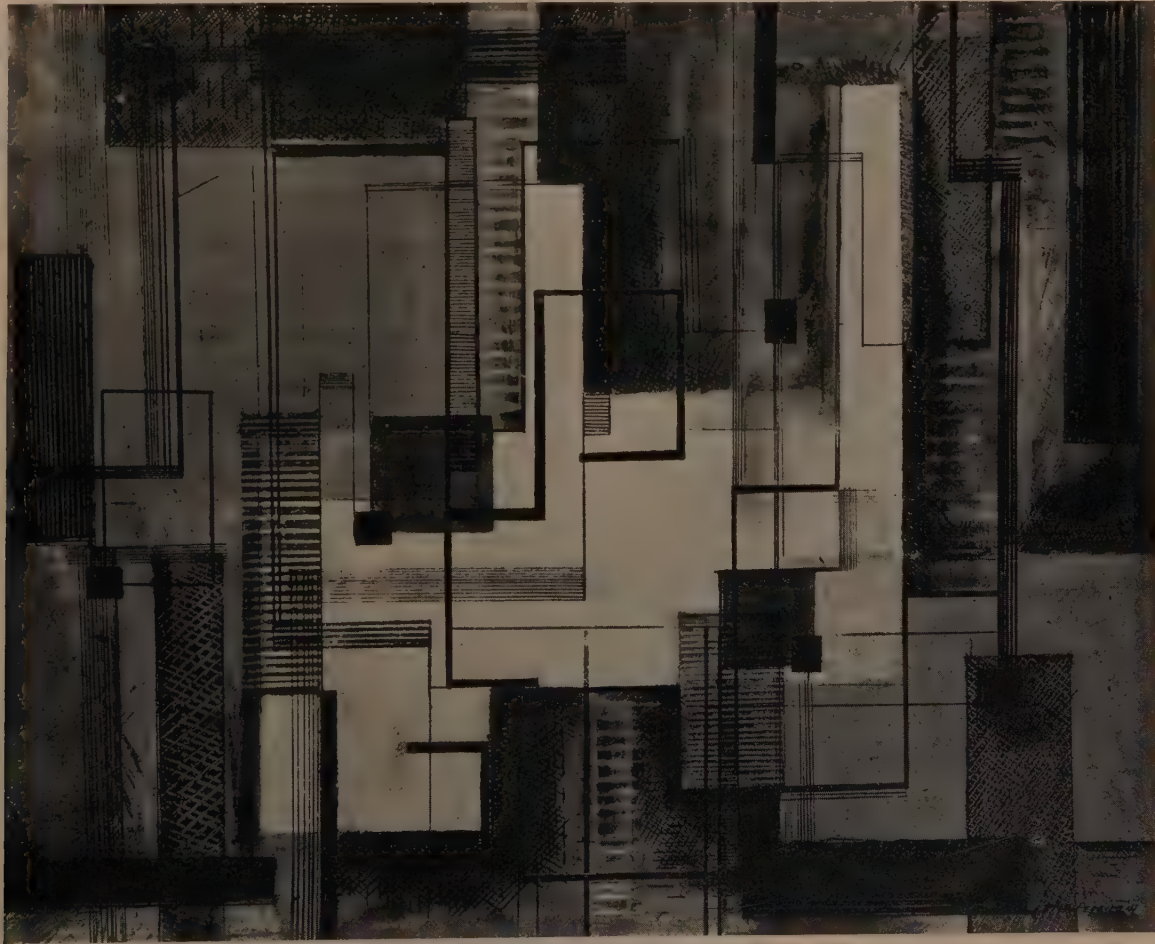
May I answer that one by quoting what was written in the foreword for my 1944 exhibition. To me it is still the best statement of my creative aims. Here it is:

"I. Rice Pereira has evolved a discipline which embraces the double exploration of materials and of space. Having renounced the traditional goals of illusionistic *trompe l'oeil* technique, she seeks to build—within what at first glance seems to be the non-objective style—a new illusion. Working in the two-dimensional medium which painting continues to be even when novel devices of impasto are utilized, this artist is not content to solve problems of plane geometry, but sets herself more elaborate propositions, which can only be described as belonging to the space-time continuum.

"Yet the plane is as truly her medium as pigment; for by the projection or the recession of non-representational shapes she controls the relation of planes and thus controls the space whose illusion she creates. In a literal sense, also, the plane is her instrument; in the paintings made with transparent fore-plane and opaque rear-plane, the simultaneous visual perception of images on two separate physical surfaces produces spatial compositions. In this respect, I. Rice Pereira has sought to imbue painting with something of the psychological surprise of stereoscopic vision. Accustomed though we are to the 'roundness' of binocular vision, the stereoscopic is still new. Thus her exploratory statements of the new vision she imagines are even more provocative in the realm of sensuous human activity than her very real contributions to contemporary painting techniques."

From my point of view that sums up what I have sought, up to this time, to achieve as an artist.

I. Rice Pereira: RED SQUARES, 1941, ptg. on parchment. From the collection of Siegfried Giedion, Zurich, Switzerland.





Edward Lamson Henry (1841-1919): THE 9:45 A. M. ACCOMMODATION, STRATFORD, CONNECTICUT, 1867, oil, Coll. Met. Museum.

FORM BENEATH FASHION: 19th CENTURY DEPOTS

BY C. L. V. MEEKS

IT IS customary to consider the architecture of the nineteenth century from the point of view of the revivals. Too many books make the revivals *the* important thing about the architecture of our great-grandfathers. It is convenient; we all know the Gothic and the Greek, and can easily recognize them even through their Victorian whiskers. But this is only one approach; its weakness is that it emphasizes the skin and disregards the skeleton. Enough has been done from other points of view to show the possibilities of deeper penetration: Giedion has emphasized the inventive and structural aspects; morphological study demonstrates that in nineteenth century architecture at any one time, although the buildings may be garnished in diverse ways, they do have fundamental unity of form. I intend to sketch here an application of this notion to some buildings of the 1840s and 1850s. For this purpose, any class of buildings would do, the factory, the school, the courthouse, etc. I have chosen the railway depot and will be concerned more with three-dimensional form than with plan or structure.

Between 1840 and 1850, several thousand miles of new track had been laid down in the eastern United States connecting the principal cities, an increase from 1600 miles in 1840 to 5200 miles in 1850. Many new railroad stations were built to serve these lines. Few stations had been built in the 1830s. There was little architectural precedent, since the turnpikes and highways had been served by inns. There was no great tradition for the designer to draw on as with other types of public buildings or churches. The designer of depots might, therefore, be

influenced by functional necessity, prevailing fashion, local tradition, or follow his own personal mannerisms.

By the 1840s, there was European precedent for large expensive stations, particularly in England, which, at this time, was far in advance of the rest of the world in all matters having to do with railways. There was no stylish consistency about British stations, all styles being drawn upon tolerantly. S. H. Brooks, in his "Designs for Cottage and Villa Architecture," London, *ca.* 1840, indicates the range of styles then current in England as including a Mixed Style and the pure Grecian, Italian, Tudor and Elizabethan Styles. The following figures based on a representative cross section of railroad stations show this variety:

Style	England	U. S. A.	
	1840s	1840s	1850s
Academic, Renaissance and Georgian	24%	20%	—
Italian Villa*	33	15	48%
Medieval Revivals	33	20	13
Exotics	4	10	—
Astylar	—	15	26
Classic	7	20	13

*For a description of the characteristic features of the Italian Villa, see Samuel Sloan's, "The Model Architect," vol. I, p. 31, Phila., 1852. This description is practically repeated as late as 1869 in Sloan's, "The Architectural Review and American Builders' Journal," vol. I, p. 426, 1869.

The second column tabulating the stations in the United States for the 1850s is added in view of the hypothetical time-lag between continental and American form ideas. In other words, it is assumed that America was doing, in the 50s, what England and the continent were doing in the 40s. The validity

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of these statistics is far from absolute. It would be desirable to separate the large stations from the small to avoid the inclusion of an overlarge number of stations built by one road in favor of more built by other roads and to allow for the possibility that the stations of any one line were exceptionally advanced or exceptionally retarded from the point of view of the current mode. The accumulation of data for this period has not advanced far enough to permit this type of analysis, so the above proportions must be regarded as merely suggestive.

The unity underlying this apparent variety may be seen in sampling some specific depots for each decade. For the 40s, we have selected four examples of a station formula which makes use of towers for accent: Providence, R. I., 1848, designed by Thomas Telft; New Haven, Conn., 1847, designed by Henry Austin; Salem, Mass., 1847; and Hartford, Conn., 1849, both anonymous. Three of these have symmetrical eleva-

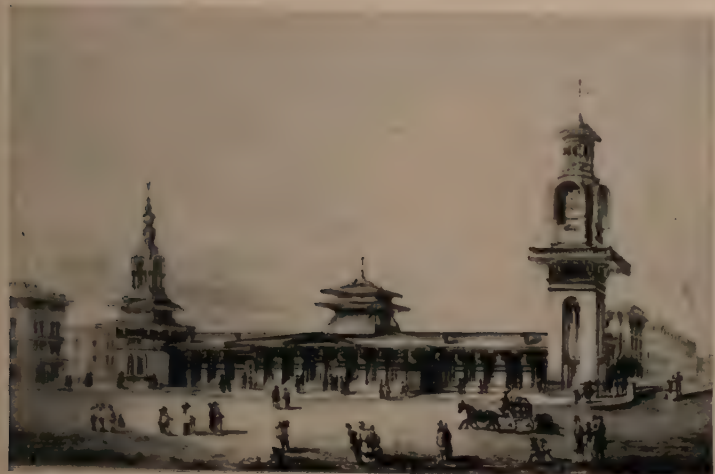


Hartford, Connecticut. Union R. R. Station built in 1849.

which are not quite brackets, horizontal emphasis of the rows of playful battlements, and the total absence of pointed detail.

The other two do not have the dramatic shed-mouth to emphasize, since the Providence station was a head station serving several lines, and at New Haven, the train ran below the street level in a cut parallel to the facade. The main entrance at Providence is an arcade set below a gable and between thin, elegant towers. The detail is largely romanesque and carried out in brick handled with sensitivity and refinement.

At New Haven, Austin makes a feature of the main entrance with its bold, projecting pavilion surmounted by a squat pagoda. At either end of the facade are towers. The one on the left is lower than the one on the right, although they are symmetrical in plan. For both towers, Austin manipulated villa



Henry Austin, architect: Station at New Haven, Conn., 1847.

tions. At Hartford and Salem, the facades are narrow and have for focal centers, the arched end of the train sheds. The roar and smoke of the engine emerging from the shed is a spectacular event, and to make the main facade a setting for this action shows a nice sense of the dramatic. The broad arches are flanked by towers, at Hartford by two small ones which prepare for the two larger ones at the corners. The detail here is clearly Italian villa. At Salem, the single towers are thin for their height. They are supported at the sides by stepped gables. The grey stone facade at Salem is a combination of well drafted coins and copings with the interstices filled in by polygonal masonry, like a large scale terrazzo floor. Despite a general Gothic appearance, the detail is also villa: round headed windows, corbels

Salem, Massachusetts. Boston & Maine R. R. Station, 1847.



Thos. Telft, architect. Union Depot, Providence, R. I., 1848.

detail to create a strangely exotic, rather oriental effect. The asymmetrical handling of the towers is the only departure from rigid symmetry.

It is, therefore, apparent that villa influence (the romanesque and the villa have such features in common as flat roofs and round arches) are common to all four designs along with tall thin towers. All four are, in their main masses, blocky with a horizontal emphasis. In spite of different materials, different locations and plans, all four share a common form-preference, for horizontal masses, accented by pairs of towers. Austin may be considered to be somewhat avant-garde in his effort to produce an asymmetrical picturesque effect; his depot is freer than the other three from canonical symmetry. There was, at this time, a growing preference for irregularity. In 1840, an English architect criticized the traditional work of his predecessors for its uniform and monotonous character. He claimed that irregularity of form was "an architectural refinement" of his age (S. H. Brooks).

For the 50s, we will consider the small depots, typical of those built at wayside stops. In them, economy was important, and naturally the simplest possible form would be used. All

are located at the side of the track. The examples are: Norton, Mass., by Richard Upjohn, 1853; Stratford, Conn., *ca.* 1853; Smith's Basin, N. Y., 1850; Salem, N. Y., built in 1852; and Hydeville, Vt., built in 1850. All five are basically a rectangular block, covered by gabled roofs. In three cases, there is a second



Hydeville, Vermont. Passenger and Freight Station, 1850.

story used as a dwelling. The two one-storied stations, Norton and Salem, have a roof pitch of about 30°, the other three 45°. In all but one there is an overhang on the platform side. Upjohn's station, with its round-headed windows and recessed, arched elements, is villa in style, as is Salem which uses the Florentine arcade to embellish the gable end. Smith's Basin is merely residential architecture of the late Greek revival type with the addition of a projecting porch which may not have been part of the original structure. The mass is similar to the mass of the other four stations. Stratford and Hydeville are clearly Gothic in detail and might have been built from the



Salem, N. Y. Delaware & Hudson R. R. Station, built 1852.

same plans. It was common practice for the engineer of a given line to adopt a standard plan and repeat it wherever a station was needed. These two stations, however, were on different lines and far apart. Other stations like them were built in great numbers. The handling of the basic form in these two includes vertical boarding with cleats over the joints which was fashionable in the 50s, and frequently, though not necessarily, associated with Gothic detail. Elaborate large boards and drip moulds are common to both stations with emphatic dormers added for plastic variety.

It is evident that the two villa examples are in the main stylistic current of the 50s; that the Greek farmhouse is vernacular and not at all progressive; while the two gothic ones

are avant-garde. The basic mass of all five stations is similar. The proportions of the two Gothic and the one Greek example show an interest in greater height and have, therefore, steeper roofs. The Gothic ones use vertical boarding which, I believe, was part of the taste of the 50s for perpendicularity. This interest in taller effects was expressed in the large structures of the late 40s by the towers alone. It would be easy to exaggerate the significance of the unity of mass in these five examples since economic considerations would limit the designer's choice, but further analysis, based on other types of building in other decades, also shows the underlying morphological unity of nineteenth century architecture at any given time. One obstacle to accepting this conclusion is that we are rarely in a position to view contemporary examples by different hands in adjacent locations. It is more common, in a 19th century development,

Smith's Basin, New York. Passenger Station built in 1850.




to see buildings of different decades juxtaposed, thus accenting variety. However, an examination of the architects' design books, such as William Ranlett's, "The Architect" . . . , New York, 1847-9, or H. H. Holly's, "Country Seats," New York, 1863, tends to confirm this hypothesis.

The designs illustrated here, linked as they are morphologically, nevertheless exhibit originality and vigor in their handling, qualities which continually reward the student of nineteenth century architecture.

Richard Upjohn, architect. Station at Norton, Mass., 1852-3.





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LONDON LETTER: THE TATE SHOW: MISREPRESENTING AMERICAN ART

BY JOHN ANTHONY THWAITES

A SHOW of American painting, all of it, at London's Tate Gallery might have been an interesting thing. War and change have pitched people's feelings higher than they usually are. One result is that Londoners respond to art much more than they do ordinarily. Again, the G.I.s and the alliance have bred deep interest in the United States which was not there before. And to satisfy it there is only Hollywood, which in film after film spits on America.

There is a lot this exhibition might have done—had the actual show not been poorly chosen and inadequate, poorly publicized and poorly hung. First, all pictures possible from British collections were brought together. They littered the front room with "English" Copleys and academic Wests, mostly death-scenes, Bayard, Wolfe, Chatham and a Major Pierson all expiring together, and a future Mayor of London being bitten by a shark. Only two of the great Copleys, one Gilbert Stuart of real significance, one Charles Wilson Peale, and practically nothing else at all.

The nineteenth century was treated even worse. Two Audubons among the oils looked only out of place. Two Binghamms embedded in a group of primitives were an insult and misleading too. The idea of using paintings because they were here, not because they were interesting, inflicted Sargent's covering a wall. Immense canvases of Lord Ribblesdale with a whip, and Graham Robertson with ulster and jade-headed cane; "horseback and heartbreak" a reviewer called them. The same principle produced six Whistlers, it's true. But it meant cutting Ryder down to three and representing the Hudson River School only by two of the dullest Inness' on record. Alone Homer (wretchedly chosen), Eakins and Cassatt were presented more or less in full.

With the twentieth century the selection stopped being a selection and became a grab-bag of everyone who could pull a string. This reduced the most important of the contemporaries—Arthur Dove (atrociously chosen), Georgia O'Keeffe (ditto), Feininger, Stuart Davis, Marsden Hartley, Kuniyoshi—to a brace or so apiece. Demuth was better off; but only Marin was adequate and that in quantity alone. Of the rest, the most publicized painting of each one was picked: *Stag at Sharkey's*, *South of Scranton*, *McSorley's Bar* and so on, all jammed together like an auction-room.

The hanging made bad selection worse. The Marins were so mixed up with illustrators like Burchfield that they produced no effect at all. Only one reviewer mentioned them; and R. H. Wilenski had to write and draw attention to *Grey Sea* in a letter to THE LISTENER. To find eight canvases of Eakins took up half an hour. "Isn't he the man who did the rowin' picture" vaguely murmured a Mayfair gentleman in front of *Between Rounds*. "Must be a sportin' fella."

The way people felt about all of this came out in the phrase "bewildering variety" which appeared in almost all the notices. It made no sense of American painting. But the public was not helped out by any explanation. The catalogue was just director's platitudes. It gave no *rationale* to the different periods. As to wall-cards, perhaps they would lower the prestige of the Tate. There had been three broadcasts of fifteen minutes each for the Picasso show. All of American painting rated only one,

shared by Daniel Catton Rich (on Eakins) and the present writer (on the contemporaries). Neither talk was thought worth reproducing by the B. B. C.'s THE LISTENER.

So the Londoners were left to do what they might have done anyway, divide their interest between what was happening in the picture and how the painting was done. For this reason Albright, as the DAILY MAIL reported, "stole the show." *That Which I Should Have Done, I Did Not Do* packed them ten deep around. "Ten years it took him to do. Ten years." "Look at the work in those borders." "They do hang wreaths on doors like that, in America!" "It isn't a door, my dear, it's a tomb." Only an occasional Colonel barked "I give it up." Some looked at the Copley portraits, of all things, in the same kind of way. "Look at the light on that silk, mothah. That's really fine." But the main interest was in what was going on. "That's rather fun" was *Tom Brown Going to his Hanging*. Atherton's *Christmas Eve* was a great puzzle, in spite of gangster movies. But Levine's *Feast of Pure Reason* gave a nice sense of superiority. "I expect they were pillahs of the state" a young lady giggled.

The general public likes pictures that tell a story and paint that pretends it is not paint. The intellectuals, on the other hand, want something they can fit into the pigeon-holes of Paris. Geoffrey Grigson in THE LISTENER wrote that "what Americanisms we may believe that we discern . . . are not very much to the point." He went on to show how much to the point they were by concluding: "authentic and moving paintings in the 20th Century part of the exhibition are not so easy to find." When I pointed out that the one remark explained the other, he complained of my "bottomlessly empty letter." Cyril Connolly, in the NEW STATESMAN AND NATION, chortled over Whistler, Cassatt, Sargent (Sargent!) "it's no good pretending . . . that Homer Eakins and Ryder can hold a cuspidor to them. To pretend that they lost anything by expatriating themselves is . . . nationalistic cant." William Gaunt, writing in the EVENING STANDARD, assumed that art in America had just derived from European schools, Rome succeeding Holland and Paris Rome. He doubted whether it had "found itself" in the United States.

Still, something did get over all the same. And it got over just to those who could distinguish a difference from European work. "American art" wrote T. W. Earp in the DAILY TELEGRAPH "is essentially the art of clear vision and when a great painter like Mary Cassatt adopted impressionism . . . she used it to define her subject more sharply, where other painters used it to merge the subject in its surroundings." Bingham's *Fur Traders Descending the Missouri* was admired for its lucidity and luminosity—a way of seeing as different from the European (even the Dutch or Flemish) as is the European from the Chinese. And the same thing in the contemporaries was not missed. THE SPECTATOR wrote of "the spectroscopic shimmer across the surface of the painting, a sort of Hollywood lighting," instancing Blume, Guglielmi, and some others. But those painters who take American surfaces and light, and transform them plastically into color, these hit some of the spectators hard. "That is the last word" roared an elderly painter at Stuart Davis' *House and Street*. "Look at those colors; commercial art, that's what it is, commercial art."

Beside the differences of seeing, differences of feeling registered as well. In subject-matter, the MANCHESTER GUARDIAN noticed that "almost every painting seems to refer to everyday life and not to the artificial life of the studio." Eric Newton wrote in the SUNDAY TIMES of "a certain rugged refusal to idealize, to generalize or even to select." "The national spirit" he said "can be detected everywhere. It is a complex spirit, raw, lacking in subtlety, but endearingly honest and free from the cliché." There was a striking (to me surprising) example in Ben Shahn, whose *Liberation* was picked out by Mr. Wilenski. What this all meant to some of the public was perhaps hinted by the woman who said thoughtfully "it does explain a lot about the cinema." Because the sense of life, as it is in each one living in America, the thing Hollywood vulgarizes and betrays, *that* did come through.

How much more it could come through with good selection. Even with a little ignoring of period. If, for example, the Eakins and the early Copley portraits could be hung together. *Miss Van Buren* is closer to *Nicholas Boylston* (Dutch influence and all) than either to the European painting of their time. Both fuse the plastic with the humanistic feeling in them. The personality, not the appearance of the sitter, is hammered into form. This applies even to Whistler. His *Cicely Alexander* builds up space-architecture in an almost cubist way. You could compare its still-life bits with Chardin or Cézanne. And still it fails, from something trivial in the figure of the child. But turn to the *Portrait of Carlyle* where the sitter interests him, and the whole thing is different. The brownish mask broods, like a sorrowful old monkey, in its ring of grey-white hair. But the elegant trivialities all disappear. Monumentality flows from the background squares into the figure. The color-harmony tolls like a bell. And the whole picture—whiskers and cloak, staff and conical black hat—becomes immemorially American.

So much for the portrait. In the same way one could bring together the atmospheric clarity of Raphaele Peale, of Bingham, Harnett, Cassatt, O'Keeffe. Or the projection of feeling into the object of the primitives, the later Homer, Marsden Hartley, Marin. Or trace the slow expression of the sense of scale, with the possession of the Continent. These things would show, better than the best sequence of art-history, how continuous American painting is. For it is not so much a continuity of painting as of living. Something comes from outside, in the way of scale and surfaces and light. And something from inside, in the way of a sense of living and of personality. These things penetrate the plastic language to express themselves. In such an exhibition the "new" elements would show movement, mechanism, engineering structure, and would show what painting in America means today. For (as I said in my broadcast), "it is just when it owes most to the esthetic teaching of the European masters that it differs most from European art." On the basis of this exhibition, that seemed (and was described as) "a dark paradox."

All the great collections, the Lacaze, Bonnat, Moreau-Nelaton, Caillebot, de Camando, Doucet, Shtoukine, and von Tschudi, for example, were formed by one man. While museums often appear as storage warehouses, in which the oddest material is assembled, paintings only seem to take on their full significance in selections such as the above mentioned, in which every item is closely related to the others by the passionate taste of the collector.—*Jacques Mauny*

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NEW BOOKS

The Evolution of Buddhist Architecture in Japan. By Alexander Coburn Soper III. Princeton University Press, Princeton, 1942. xi plus 330 pp, plates. \$10.

This remarkable book deals with the gradual changes in the construction of Buddhist temple buildings in Japan, from the first introduction of Buddhism from China in the sixth century A.D., until modern times. It is a minute record describing the plans, structural members, and decorations of the principal and yet innumerable temple buildings in a precise and scientific manner. The work, done over a period of two and a half years' travel and study in Japan, shows a meticulous patience and a love which, in themselves, endear the book to those who feel these qualities to be too frequently absent from modern art and literature. And although when at first skimming through the pages one is tempted to ask for whom this book, and for what purpose, as one reads, one soon finds great pleasure in an atmosphere wholly detached from practical ends. Obviously there are none! Those Buddhist structures, described as though at some time we might be called upon to rebuild them, belong to a world which our modern strife seems to have removed into the far distance both in space and time. For the author, no strife exists—moreover, no cause or creed, save the dogmas, politics, and personal fantasies of the court and priesthood of that remote yet real and passionate people, of whom the present day Japanese are the descendants. He deals tersely with the human aspect, seeking there the causes for architectural activity, for changes in style and form. If he has any interest in Buddhism per se, he does not allow it to penetrate into the book, although the description of some of the ceremonies, for instance, suggest something more than cold scholarship. One human aspect, very consistently pursued throughout, is the dramatic conflict between the Chinese and Japanese racial characters as each, in turn, during the 1,200 years examined, struggles for expression in the temple architecture while philosophies, factions, and fashions rise and recede.



Japanese Buddhist temple reveals Chinese geometric balance.

One regrets a little the omission of the background of life and color of those great temples and monasteries: the gold sand on which the geometry of Horiuji stands, framed by the twisted red-trunked pines; the smell of pine needles in the hot sun; the heavily wooded lush summits of Koyasan—one

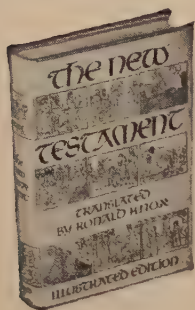
moment lost in the mist, then bold in the bright sunshine, then bathed in squalls of pouring rain, through which the white-clad pilgrims, staff in hand, from time immemorial, climb and climb endlessly; the intellectual aura of a great Zen monastery, where things are and are not, all at the same time, and novices in the bathtub sing lustily at sundown. One wishes also that the author had had space in his volume to give more of an insight into the faith which has moved and guided the Japanese throughout twelve centuries and which, through them, has given the world a wealth of beauty and philosophy. For we must remember that as western Europe's contributions were to Christianity, so Japan's contributions were to Mahayana Buddhism, from Shinchu to Zen.



Japanese domestic building shows freedom of plan in design.

In the historical introduction, the author gives an interesting description of the advent of Buddhism into Japan. He brings out the fact that monumental architecture was first brought there through Buddhism by the Chinese. Indeed, "monumental" as a quality is totally un-Japanese in character. In all the arts, as well as architecture, the Japanese are un-monumental. And this gives the clue to their divergence from the Chinese. The secret of their originality (for I differ from most people in the belief that the Japanese are most original people in the world), is in the careful proportioning of all the factors of life—the harmonizing and careful balancing so that none shall predominate and dwarf the others. The great art of the Japanese is the art of life. To them it is of no importance that any one thing should be remarkable or of extraordinary beauty. It is of importance that it should fit the requirements of the moment exactly and harmonize with that which surrounds it. Harmony must be in time as well as in space. A visit to the imperial storehouse "Shosoin" at Nara, filled in 800 A.D. with objects Chinese or strongly influenced by the Chinese culture of that time, illustrates clearly the wide difference between the two peoples and the strange stroke of destiny which superimposed an old and rigid culture on one of simple, free, and unreflecting nature.

Mr. Soper refers, throughout his book, to the gradual freeing of the Japanese from the imported formal pattern. (In



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The fallacy of such nostalgia, no doubt, is that it addresses a just criticism to an unjustly accused culprit. The failure of the machine and the failure of democracy has been not that we have too much of them, but that we have too little of them. Our machines stand idle, or operate spasmodically, while in many Southern states three per cent of the voting population elects the representatives to the Congress. To scatter our cities and to build communities in the broad acres of the land will not make the machines run nor abolish the poll tax. The democratic process will, however. And it has always seemed tragic that a man of the great gifts of Wright should choose to tilt at the wrong windmills. Note that in the peroration quoted, he does not call on the workers of our country, the labor movement, to bring about true democracy. Yet it has been the pressure of organized labor which has brought from the present administration a program for veterans' emergency housing somewhat more adequate than the original proposals. Romain Rolland wrote once, in another context, "Broaden, Europe, or die." Cannot our greatest architect of the older generation see that architecture must broaden its social foundations as well as its technical, if it is to live?

The Nelson-Wright opus for home-builders has no elaborate social program; it seeks to interest and to inform people who are going to build houses as to what a "modern" house is. This they do with a certain amount of chit-chat, some line drawings whose careless air is rather at odds with the professional visual character of the 232 halftone illustrations, and a real though sometimes masked concern for their field. Perhaps the greatest service they render is to show the mechanicalness of conventional dogma in regard to the house plan: they say with a convincing nonchalance, "Home Is Where You Hang Your Architect" and then proceed to show that it is not necessary to hang the architect, but to employ an intelligent one.

If people will read the book, one of the most interesting truisms to emerge from the line drawings and the author's wit is that the modern house is the least standardized of houses. It may be, and it is, the most personal and individual of structures, depending on who lives in it and what goes on inside. Those who fear "regimentation" should take heart from this particular preachment. Another mark of the progress made in theory by modern architecture is the tremendous freedom allowed the home-builder in selection of materials, assignment of interior space to function, choice of flat roof, peaked roof, or round roof as desired, and the like.

The table of contents makes the author's functional approach clear. Subjects included are: living rooms, where shall we eat?, lighting, work center, heating, kitchens, bathrooms are out of date, manufacturing climate, sleeping, organized storage, sound-conditioning windows, solar heating, and exteriors. These factors, organized in relation to what people want to do in a house, make the "modern."

We hope that many families of the income group addressed will be tempted by the book, because it is just too horrible to think that a deluge of "period" architecture is about to fall on America's broad and smiling land. After all, it was only forty or fifty years ago that the first man in a city to own an automobile was considered slightly "teched." In the atom bomb age, progress should come a little quicker—and even include the Home.

Henry S. Churchill's *The City Is The People* is written from the point of view of city planning, not of private ownership of domestic dwellings. It reveals, nevertheless, the same archi-

tectural poverty, though at another level. Tracing the growth of cities from ancient times to Wren and L'Enfant, he demonstrates that the impasse of contemporary planning is economic and social rather than technical. At this point, Churchill might just conceivably be in agreement with Frank Lloyd Wright, who feels that perhaps the only way cities today can be rebuilt is by a veritable baptism of fire, of wanton destruction before the ground can be cleared, and the new building arise. However, since Churchill is possessed of the historic sense as well as of the planning sense, probably he prefers a more rational method of achieving social progress.

To the reviewer, the chapters on land-use are among the most stimulating of this book, interesting though the quick review of the past is. One remembers, too, that democracy must be implemented on the economic side as well as the technological, by the instance of the privately-financed New York City Metropolitan Life Insurance Stuyvesant Town, in which tax-exemption granted by the city over a period of years will cost the city more than if the land had been bought outright and presented as a gift to the private housing agency. These realities serve to set modern architecture into the matrix of modern society, complex and torn by conflicting forces. Here there is room for further study and report.

—ELIZABETH MCCAUSLAND.

The Mansions of Virginia, 1706-1776. Thomas Tileston Waterman. University of North Carolina Press, Chapel Hill, 1945. \$10.00. pp. 456. Illus.

The tobacco planters of eighteenth century tidewater Virginia knew how to live. Perhaps more than for the purely architectural qualities of their homes, the astonishing appreciation these receive today is due to the reflection of this art of living in their buildings. Their pleasant sites, usually with a view of the water; their intelligently laid-out gardens; their unpretentious native materials, brick, fieldstone or wood—all are arranged to reflect a manner of living that strikes us as charming and cultivated. So evocative, so nostalgic—and so unspoiled, for all the ravages of time—are they that the whole region in which they stand is slowly being turned into one vast museum. But the thousands of visitors who throng the state each year during Garden Week are not the ultimate gauge of the importance of this region. As we learn more about Virginia architecture, as well as Virginia history, a new and sounder basis for the appreciation of its significance may become possible.

Until now the literature concerning Virginia architecture has been largely on the historical and genealogical side, and few writers on its old houses have escaped the morass of facts first assembled by that seductive antiquarian Bishop Meade. Of architectural works covering the eighteenth century we have had only two considerable books: the now rare volume of Lancaster, *Historic Virginia Homes and Churches* (1915), and a later work by Mrs. Sale, *Interiors of Virginia Houses* (1927). Neither of these books attempted to grapple with the problems of serious architectural history. Until now that analysis of individual buildings to sift original structure from later additions, the patient assembling of historical facts and their correlation and interpretation—in fact, all the steps that are necessary before we can construct a sustained and accurate historical record, have remained to be done. In *The Mansions of Virginia* Mr. Waterman has given us an astonishing array of facts that now makes possible, for the first time, a reason-

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able understanding and appreciation of the work of the Virginia architects.

For nearly twenty years Mr. Waterman has been principally concerned with the Virginia houses of which he has written, not only as an architectural historian but as a practicing architect concerned with the problems of their restoration. His work at Colonial Williamsburg, his previous researches in the architectural history of North Carolina, and unique opportunities as director of the Historic American Buildings Survey, have further prepared him for this task. His present work will undoubtedly take its place as the leading authority on the subject, and will eventually correct many current misconceptions, not least that highly starched and well-propagandised version of colonial architecture seen at Williamsburg.

There is space here barely to suggest some of the wealth of material presented in *The Mansions of Virginia*. The origin of many individual buildings is greatly clarified. Firm relations have been established between many Virginia houses and the English buildings and publications from which so many were inspired or actually derived, not to mention a few American buildings which the author believes were similarly influential. The separate buildings have been analysed and regrouped to relate them to their designers and to construct those important sequences from which historical conclusions can be drawn. Finally, an impressive effort has been made to retrieve the architects themselves from the haze of anonymity that has concealed them.

Many new facts have been added to what was previously known of Richard Taliaferro and the Virginia activities of William Buckland. But the author's outstanding accomplishments are the discovery of John Ariss, architect of Mount Vernon and a dozen other major houses of the period, and the highly proficient—if still conjectural—reconstruction of nearly the whole of Thomas Jefferson's architectural career prior to his design for the capitol at Richmond.

Much of the evidence remains circumstantial, but it is convincing. The author's special talents and opportunities have led him to make the most of the physical evidence, and the excellent plates and drawings, unusually well arranged in relation to the text, leave nothing to be desired. If his book has shortcomings on the factual side they seem to lie in the direction of the documents. The impression lingers that future examination of the manuscripts, in the light of the clues Mr. Waterman has developed, may at least amplify the still meagre biographical data on the architects themselves.

Indeed, one of the most stimulating aspects of this book is that, like an unexpected move in chess, it now makes possible further developments of such obvious interest. With Mr. Waterman's chronology we can now study closely and in detail the evolution of the Georgian style. The regional relationships within Virginia architecture can be clarified. We can approach more positively the question of these buildings and the kind of people who lived in them. Mr. Waterman's technique of fully exploiting the English sources might be applied with equal interest to seventeenth century buildings in the tidewater country. On the firm basis he has established, the author must also feel himself challenged to write a continuation of the story of Virginia's architecture after the Revolution. And finally, important revisions must now be made as the result of Mr. Waterman's study, not only in the history of American architecture but in our cultural history as well.

—FREDERICK GUTHEIM.

Yankee Stone Cutters. The First American School of Sculpture, 1800-1850. By Albert TenEyck Gardner. Published for the Metropolitan Museum of Art by Columbia University Press, New York, 1945. 84 pp., illus. \$4.

The readers of the Metropolitan Museum "Bulletin" know the author of this book as one who has read widely in the literature of the nineteenth century and who is interested in the history of tendencies and intellectual fashions, of tastes, social customs, slogans, parties, enthusiasms, about which he writes very entertainingly. The Metropolitan Museum has the largest and most complete collection of American nineteenth century sculpture in any museum, which Mr. Gardner has been cataloguing. For a social historian, the nineteenth century offers not only the problems of understanding our own immediate background but, preserved in the periodical literature of the day, a fascinating wealth of fun and folly. The author so enjoyed exploring the forgotten lives and reputations of Powers, Crawford, Greenough and others of their time through the forests of romantic journalism, that his study gradually changed its focus. The catalogue was reduced to a mere list, supplemented by a brief biographical dictionary of the sculptors born between 1800 and 1830, while the body of the book is a series of informal essays on the patronage of sculptors, on the artists themselves as personalities, and on the influence of "the two dominant influences of the time—romance and machines—as they affected the lives and works of the sculptors." As he says in his preface:

Judged solely as works of art, the productions of the entire school have perhaps only a moderate significance. The principal importance of these sculptors' lives and works to us today would seem to be their great value as social, cultural, and historical documents. It is not the purpose of the book to endeavor to renew the desiccated crowns of laurels so relentlessly pressed upon the sculptors' untroubled brows by their impetuous and well meaning contemporaries.

Certainly he renews no crowns of laurel. His concluding judgment that the enduring work of the period consists of some portraiture, of Rimmer's sculpture and Greenough's ideas of functionalism, reaffirms a general opinion.

There are two points on which I cannot forbear to question his argument. One is that he considers the esthetic motive of this school of sculpture as basically foolish. The whole neo-classic style is dismissed as "a deadly trap of theory—a totally pedestrian imitation of the Greco-Roman past as revived by the classic dreams of the archaeologist Winckelmann and the painter Raphael Mengs." Except for a passing reference to Thorwaldsen's teaching method and a paragraph on the contemporary adulation of Canova, he ignored European neo-classicism except to imply that it, too, was a total failure. He thus fails to investigate either the source or the nature of the abstract monumental ideal which inspired these American sculptors. Neo-classicism was not total failure. It was a very important movement in the life of western art, and although sculpture was not its greatest expression, a movement which produced Sergel, Canova, Cartot, Flaxman, Schadow and Thorwaldsen is not wholly a cipher. Ignoring any validity of esthetic inspiration behind the movement as a whole, leads the author in describing the rise of the movement in America to emphasize, oddly enough, the large sums of money offered for public monuments and to a repeated implication that these American sculptors "went into it" because of the money there was in it

(p. 8, 20, 25). I don't believe it was quite so simple as this. At the end, however, he seems to explain the failure of the movement in terms which recall the early writings of Van Wyck Brooks—it was not defeated by the insufficiency of its motive or its lack of plastic skill; it was defeated by the crass materialism of the American environment! "A romantic synthesis of myths, marble and machines" was too much for these American frontiersmen—especially the machines. "The triumphant materialism of the day was all powerful, it quickly twisted the stark Asiatic grandeur of Emerson's Transcendentalism to its own mercenary ends, and under its influence the art of sculpture in the hands of ingenious Yankee mechanics became, by popular demand, the 'statuary business'" (p. 55). So once again we are told that it is impossible to be an artist in this dreadfully vulgar America. One can only say, "Not proven."

—E. P. RICHARDSON.

José de Creeft. By Jules Campos. Published by Erich Herrmann, New York. 115 plates. \$16.50.

Pegot Waring. By Bruno Adriani. Published by Nierendorf, New York. 18 plates. \$3.00.

Two exponents of the direct method of sculpture, José de Creeft of New York and Pegot Waring of California, are the subjects of two recent monographs. De Creeft, the older of the two, was a pioneer in the revaluation of the *taille directe* as the essential method of the sculptor: "The sculptor is the man who carves—*sculptere*."

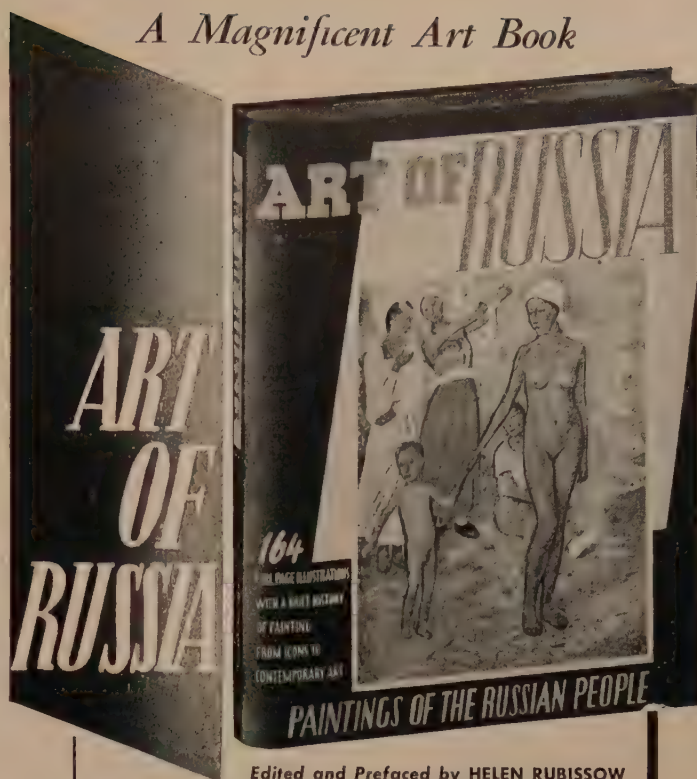
As Jules Campos points out, a reaction against modeling was taking shape in Paris at the beginning of this century. "This intellectual protest," he writes sympathetically, "ran against a well established tradition, as the greatest artists of that time were modelers who did not carve in 'blocks of marble.' The task of reviving the art of carved sculpture could only be undertaken by a great and vigorous artist. His genius and perseverance, his remarkable skill and upright faith, urged José de Creeft to wage and win the battle of direct carving."

Since 1928, de Creeft has lived in America. As both teacher and artist, he has done much to encourage direct carving among younger Americans. And "his unbounded love for his art," his very rich love for the materials of the sculptor, have won him a distinctly popular place among American artists.

Jules Campos briefly, but nonetheless sensitively, describes the early experiences and training of de Creeft, estimates the importance of the direct method, and reflects on the accomplishments, as well as the materials, of this artist. "De Creeft," he writes, "compares the artist to a crucible in which all the impressions gathered from nature are mixed. The artist absorbs these impressions, he develops them and finally he generates his own creation. A remarkable simplification of lines is characteristic of de Creeft's interpretation of nature; only the main sweep of the form is important. Details are of little creative import. On the contrary, they detract from the principal idea, drawing too much attention to themselves. In this combination of forms and masses which is called sculpture, the details usually seem to be extraneous ornamentation embroidered around the main flow of the conception."

Those who have enjoyed de Creeft's work will recognize in this description the fullness with which he endows his figures, the fluidity of his forms and the delicacy of what Mr. Campos calls his ornamentation.

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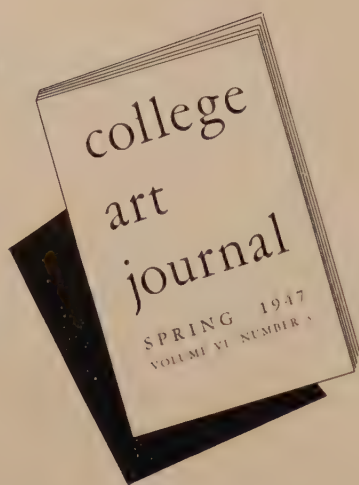
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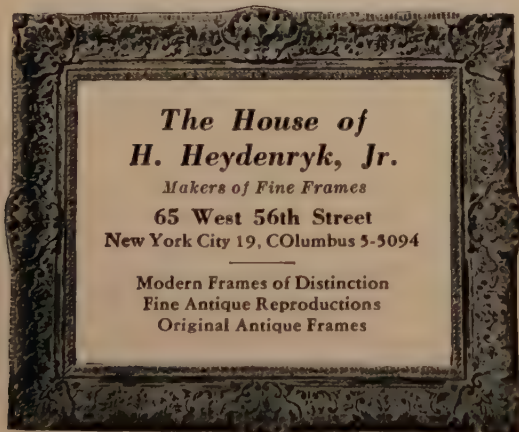
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While de Creeft allows his materials to guide his hand, Pegot Waring, young advocate of the *taille directe*, finds her pleasure in the imposition of her will upon granite or marble, transforming its natural solidity into works more or less amorphous. With this quality of mind, it is not surprising that she associates herself with the Symbolists. Her subjects are *Bird, Fish, Reptile, Bat, Baboon, and Bull*.

Hence her champion, Bruno Adriani, in writing of her *Bat* brings Baudelaire to her side. "The statue so evidently transcends the limits of animal existence that the mind spontaneously conceives it as a symbol of more important values than the image of a bat," he writes. "It reflects certain aspects of our own existence."

"From its solemn structure emanates a spell as compelling as magic images in Baudelaire's poems that immortalize his metaphysical *Spleen*. Baudelaire too was inspired by the bat in flight.

"He has interpreted it as an image of frustrated hope—beating with timid wings the walls of a humid prison—hurting its head against the putrid vault."

Half-tone reproductions of the above-named works, taken from different angles and, in some cases, at different stages of development, illustrate the book.

—MARCHAL LANDGREN.

A State University Surveys the Humanities. Edited with a foreword by Loren C. MacKinney, Nicholson B. Adams, Harry K. Russell. Chapel Hill, University of North Carolina Press, 1945. 262 pp. \$4.00.

Another volume now enters the swelling list of pleas for a revitalization of the humanities—this time from Chapel Hill. Its purpose is "to show that the humanities are not merely a group of academic subjects, but that they represent an ideal which can permeate all human activity." Its form is a group of essays under four headings. There is one on "The Humanities at the University of North Carolina, 1795-1945"; eleven on "The Humanities and the Humanistic Ideal in the Fields of University Education"; four on "The Humanities and the Humanistic Ideal as Viewed by Professional Men"; and, finally, one on "The Future of the Humanities in State Universities."

The volume represents an ambitious undertaking but as a whole is disappointing. It is not that the generalities and ideals expressed are not true or vitally important. They are. But rather, that the return to the humanities has passed the stage of generalizations. Ten or even five years ago this collection would have been far more important than it is today. Certainly after the thoroughness of the Harvard Report on "General Education in a Free Society" or the down-to-earth humanity of "Teacher in America," one constantly wishes while reading the current survey that the authors would descend from the heights of Mt. Olympus into the world of men.

Some essays, however, do deserve a wide audience. Of primary interest is that of Norman Foerster on "The Future of the Humanities in State Universities." One hopes the parlous conditions which he describes are not general. And one cannot believe that the naturalistic bias to which he is so opposed can be entirely the fault of the "Professors of Education" as implied. Nonetheless, the proposed program is well worthy of serious consideration by the executives of all types of universities. Another of special note is "The Humanities and the Common Man" by Gerald W. Johnson. The author's reiteration

of the slight effect which the humanities actually have on "the common man" is a dour but necessary check on the theory that the humanities offer us a panacea.

For those whose special interest lies in the arts, attention should be called to Paul Green's "The Creative in Man" and Clemens Sommer's "The Fine Arts." They are curiously complementary. Green, Professor of Dramatic Art, in the liveliest essay of all, gives a well-deserved blast to the academic approach, saying, "We categorize, catechize, cut up, analyze and compare and put appraisals upon the process of life and not only upon life but upon art and literature—which is worse. In place of life and art and literature, we thus substitute a method of derivation, matters of influence and style and types—whether of classic, romantic, realistic, naturalistic, expressionistic, or whatnot and on down to as many adjectival examples of labeling as we can dig out of our inkwells or typewriters, being therefore the more solid and scientific in our results, we say."

A few pages later Professor Sommer of the Fine Arts Department discusses the cyclical development of art in its relation to humanistic values. Speaking of two approaches of the artist to the world, the first he characterizes by the terms, "realism" and "naturalism." The second (and here I cannot help quoting in full) "may be called 'decorativism' (from *decorare*, to beautify), so long as it is concerned only with a rearrangement of the whole. As soon as it begins to break the order of the whole it might be properly named 'selectivism'." Professor Green is fortunate in having the perfect example of his thesis in the same volume.

—THEODORE LOW.

Prehistoric Cave Paintings. By Max Raphael, trans. by Norbert Guterman. The Bolingen Series IV, Pantheon Books, New York, 1945. 51 pp., 48 plates. \$7.50.

The author of this book comes to the subject from a richly varied background of publications in classical archaeology and modern art. His most recent books have dealt with the "Sociology of Art," criticism and philosophy, and include the *Erkenntnistheorie der konkreten Dialektik*, Paris, 1934, and the *Théorie marxiste de la connaissance*, Paris, 1938. Perhaps this setting may help us to understand his unorthodox and bold disqualification of both art historians and archaeologists as incapable of adequately dealing with his present subject, as well as the approach which he offers toward an analysis of the style and interpretation of the meaning of the Paleolithic cave paintings. Although no new archaeological evidence occasions this book, the proposal to reveal essentials which have been hitherto misunderstood or only partially grasped, makes it a welcome challenge. Paleolithic archaeology, "disdaining, so to speak, its own magnificent discoveries, has regarded its own material as a collection of unrelated fragments and thus completely missed the forms and even the subject matter expressed by the forms" (p. 4). Furthermore, "the inability of modern archaeology to write a history of paleolithic art results from the absurdity, the contradiction in terms, implied in the very notion of art history" (p. 17). The author thus leads us to expect a radically new approach, but his vigorous and imaginative treatment of the subject, although highly suggestive, really leaves the whole situation of Paleolithic cave painting much as it was, or so it seems at least to this reader.

For one thing, he attributes to the theoretical misunderstanding of history and art forms, the oversight of some im-

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portant facts and the presence of erroneous conceptions, of which the principal ones are; "... the dogma that paleolithic paintings belong to so-called primitive art . . .", and that "paleolithic artists were incapable of dominating surfaces or reproducing space: that they could produce only individual animals, not groups, and certainly not compositions." (p. 1). And later, "the erroneous view that the animals of Franco-Cantabrian art are standing or lying rigid and motionless, has been repeated with tiresome monotony," an error resulting from "methodological prejudice" (p. 29). But these battles for the honor of the cave artist have been long won. This new gospel is already the new dogma in the high-schools and colleges via general surveys and handbooks.

Another very original suggestion offered in this book appears as chapter II, "The Magic of the Hand," which he finds to be "the main source of compositional form in paleolithic art." Measurement of individual animals in the paintings reveals the frequent instance of the so-called "golden section," the proportion of $2:3 = 3:5$. The secret of the painter's knowledge of this proportion is derived from the hand itself. "It is enough to spread the fingers in such a way that two of them oppose the other three" to derive this proportion (p. 28). From this basis he extends the application of the hand as a profoundly significant determinant of form and meaning in the paintings. There are those who will welcome such an approach and they will find this discussion rewarding. But of the many questions that have been frequently asked when the "golden section" has been derived from or imposed on various periods and works, there is one of immediate import in this case. To what extent may we draw such conclusions from lithographic reproductions of works of art on a flat surface, when the originals appear on endlessly varying surface contours of the cave walls?

What is really astonishing is to see how much "meaning" he finds in the cave paintings and one wonders how these could be possibly proven any more than any other interpretations. Here is "the growing power of the ruling medicine man," the magic of fertility, the magic of propitiation, of transfer, of totemism, clans, their combats and their reconciliation. Ruth Benedict, speaking of this book, finds "Large generalizations about magic, totemism, dangerous living and social disintegration are not pertinent." (N. Y. HERALD TRIBUNE, Jan. 27, 1946.)

But it is this approach which makes it possible for him to define the Altamira paintings as a single composition with a unified subject as the third part of his book, "The Composition of the Magic Battle of Altamira." It shows a "conflict between hinds and bison, with magic, fighting, and the propitiation of dead animals . . . it is a hunting spell that the hind clan is casting against the bison or a conflict between two clans which had the bison and the hind as their totems." (p. 42)

After his enthusiastic report of the remarkable qualities of line and form in these works it is disappointing to find not a single photograph among his forty-eight plates. They are mainly reproductions of lithographs made from copies by Breuil. In other instances they reproduce line cuts after drawings—all from the works of Capitan, Breuil et al., cited in the book. Yet in those very publications, not to mention the more recent material in "Ipek," there are numerous excellent photographs which show the incised outline drawings and even some paintings, very clearly. The reader should be given some idea of the actual appearance of the works discussed.

—HARRY BOBER.

LATEST BOOKS RECEIVED, OCTOBER

- ADVERTISING LAYOUT: THE PROJECTION OF AN IDEA. By Richard S. Chenault. Heck-Cattell Publishing Co., Inc., New York, 1946. 96 pp., illus. \$5.00.
- ALEXANDER BROOK. Monograph No. 9 of American Artists Series. American Artists Group, Inc. New York, 1945.
- AMERICAN WATERCOLOR and WINSLOW HOMER. By Lloyd Goodrich. Published by the Walker Art Center for distrib. by the American Artists Group. Minneapolis, 1945. 109 pp., illus.
- ANATOMY FOR ARTISTS. By Reginald Marsh. American Artists Group, Inc. New York, 1945. 187 pp., no text. \$3.75.
- AT PENCIL'S POINT. By Harry Roth. Stephen Daye Press, New York, 1946. 207 pp., illus. \$2.75.
- BERNARD KARFOIL. Monograph No. 12 of American Artists Series. American Artists Group, Inc. New York, 1945.
- CARE AND HANDLING OF ART OBJECTS. By Robert P. Sugden. Published by the Metropolitan Museum of Art. New York, 1946. 34 pp., illus. 50¢.
- CHARLES BURCHFIELD. Monograph No. 13 of the American Artists Series. American Artists Group, Inc. New York, 1945.
- DER BUNTE SPIEGEL, 1890 BIS 1933. By Max Osborn. New York, Verlag Friedrich Krause, 1945. 280 pp., 2 plates, 5 facsimiles. \$3.75.
- DESIGN: AN INTRODUCTION. By Janet Smith. Ziff Davis Publishing Co., New York, 1946. plus 170 pp., illus. \$3.50.
- EDWARD HOPPER. Monograph No. 8 of American Artists Series. American Artists Group, Inc. New York, 1945.
- EGYPTIAN STATUETTES. Text by Nora Scott. Photographs by Charles Sheeler. Published by the Metropolitan Museum of Art, New York, 1946. 36 plates. 50¢.
- ELEMENTARY COSTUME ILLUSTRATION. By Ruth Austin. McGraw-Hill Book Co., New York, 1945. 170 pp., illus. \$2.75.
- EUGENE SPEICHER. Monograph No. 7 of American Artists Series. American Artists Group, Inc. New York, 1945.
- THE FACE OF BENEDICTUS SPINOZA. By Simon L. Millner. Machmadim Art Editions, Inc. New York, 1946. 51 pp., 42 plates. Limited edition: \$15; regular edition: \$7.50.
- GLADYS ROCKMORE DAVIS. Monograph No. 10 of American Artists Series. American Artists Group, Inc. New York, 1945.
- THE HEBREW BIBLE IN ART. By Jacob Leveen. Published for the British Academy by Humphrey Milford, Oxford University Press, 1944. 142 pp., 41 plates. \$5.00.
- HOW I MAKE WOODCUTS AND WOOD ENGRAVINGS. By Hans Alexander Mueller. American Artists Group, N. Y., 1945. 96 pp., illus. \$2.75.
- JOHN SLOAN. Monograph No. 1 of American Artists Series. American Artists Group, Inc. New York, 1945.
- JOHN STEUART CURRY. Monograph No. 14 of American Artists Series. American Artists Group, Inc. New York, 1945.
- MAX WEBER. Monograph No. 4 of American Artist Series. American Artists Group, Inc. New York, 1945.
- THE NEW VISION and ABSTRACT OF AN ARTIST. By Lazlo Moholy-Nagy. The Documents of Modern Art Series. Wittenborn & Co., New York, 1946. 82 pp., illus., paper covers. \$3.00.
- ORIGINS OF MODERN SCULPTURE. By W. R. Valentiner. Wittenborn & Co., New York, 1946. XIV plus 180 pp., illus. \$5.00.
- ROCKWELL KENT. Monograph No. 2 of American Artists Series. American Artists Group, Inc. New York, 1945.
- STUART DAVIS. Monograph No. 6 of American Artists Series. American Artists Group, Inc. New York, 1945.
- THOMAS BENTON. Monograph No. 3 of American Artists Series. American Artists Group, Inc. New York, 1945.
- WALDO PIERCE. Monograph No. 5 of American Artists Series. American Artists Group, Inc. New York, 1945.
- WILLIAM ZORACH. Monograph No. 15 of American Artists Series. American Artists Group, Inc. New York, 1945.
- YASUO KUNIYOSHI. Monograph No. 11 of American Artists Series. American Artists Group, Inc. New York, 1945.

LATEST BOOKS RECEIVED, NOVEMBER

- ABBOT SUGER.** On the Abbey Church of St. Denis and Its Art Treasures. Edited, translated and annotated by Erwin Panofsky. Princeton University Press, 1946. xiv plus 250 pp., frontispiece and 26 plates. \$3.75.
- AMERICAN ABSTRACT ARTISTS.** Articles by Albers, Gallatin, Knaths, Leger, Moholy-Nagy, Mondrian, Morris. Ram Press, New York, 1946. Distributed by Wittenborn & Co. Illustrated. \$2.50.
- AN OUTLINE GUIDE TO ART OF THE SOUTH PACIFIC.** By Paul S. Wingert. Columbia University Press, New York, 1946. 61 pp., plates. \$2.00.
- ANYONE CAN DRAW ANIMALS.** By Arthur Zaidenberg. Pitman Publishing Company. New York, 1946. 170 pp., illustrated. \$3.00.
- ART EDUCATION FOR DAILY LIVING.** By Mabel Russell and Elsie Wilson Gwynne. The Manual Arts Press, Peoria, Illinois, 1946. 248 pp., illustrated.
- ART FOR YOUNG AMERICA.** By Florence W. Nicholas, Mabel B. Trilling, Margaret Lee, and Elmer A. Stephan. Edited by William G. Whitford. Manual Arts Press, Peoria, Illinois, 1946. 286 pp., 157 illustrations.
- ARTS OF THE SOUTH SEAS.** By Ralph Linton and Paul S. Wingert in collaboration with Rene d'Harnoncourt, with color illustrations by Miguel Covarrubias. Museum of Modern Art, New York, 1946. 200 pp., 200 plates. \$5.00.
- ATTIC RED-FIGURED VASES.** A Survey by Gisela M. A. Richter. Yale University Press, New Haven, 1946. xxvii plus 221 pp., illustrated. \$2.50.
- THE BIBIENA FAMILY.** By A. Hyatt Mayor. H. Bittner and Co., New York, 1945. 40 pp., 49 plates. \$12.50.
- CEZANNE'S COMPOSITION.** Analysis of His Form with Diagrams and Photographs of His Motifs. By Erle Loran. University of California Press, Berkeley and Los Angeles, 1946. 141 pp., illus. \$6.50.
- CHINESE FLOWER AND FRUIT PRINTS.** From The Mustard Seed Garden and The Bamboo Studios, Metropolitan Museum of Art. American Studio Books, New York, 1946. Folio, 12 plates. \$4.50.
- THE CRIME OF IMPRISONMENT.** By George Bernard Shaw. Illustrated by William Gropper. Philosophical Library, New York, 1946. 125 pp. \$2.00.
- DESIGN IN THE INDUSTRIAL ARTS.** By Charles B. Bradley. The Manual Arts Press, Peoria, Illinois, 1946. 254 pp., illus.
- EDWARD WESTON.** By Nancy Newhall. Museum of Modern Art, New York, 1946. 36 pp., 23 plates. \$1.50.
- FRANCO'S BLACK SPAIN.** By Luis Quintanilla. With a commentary by Richard Watts, Jr. Reynal and Hitchcock, New York, 1946. \$3.50.
- GIOVANNI BELLINI.** By Philip Hendy and Ludwig Goldschneider. Phaidon Press, London, 1945. 122 bl. & wh. plates, 5 color plates. Introduction 31 pp., illus.
- A HISTORY OF EGYPTIAN SCULPTURE AND PAINTING IN THE OLD KINGDOM.** By William Stevenson Smith. Published on behalf of the Museum of Fine Arts, Boston. Oxford University Press, London, 1946. 422 pp., 60 bl. & wh. plates, 2 color plates.
- IF YOU WANT TO BUILD A HOUSE.** By Elizabeth Mock. Illustrated by Robert C. Osborn. Museum of Modern Art, New York, 1946. 96 pp. 133 plates. \$2.00.
- INTELLIGENT DRAWING.** By Edward L. Chase. Coward McCann, Inc., New York, 1946. 88 pp., bl. & wh. illus.
- OUT OF THIS CENTURY.** By Peggy Guggenheim. The Dial Press, New York, 1946. 365 pp.
- THE PLAYWRIGHT AS THINKER.** By Eric Bentley. Reynal & Hitchcock, Inc., New York, 1946. viii plus 382 pp. \$3.00.
- SCIULTIAN.** Text by Giovanni Comisso. Ulrico Hoepli, Milan, 1944. Plates in bl. & wh. and full color.
- SOUTH AMERICAN ZOO.** By Victor W. Von Hagen. Illus. by Francis Lee Jaques. Julian Messner, Inc., New York, 1946. 182 pp., \$2.50.
- THE TECHNIQUE OF OIL PAINTING.** By Frederic Taubes. Revised Edition. Dodd, Mead & Co., New York, 1946. 87 plus xxiv pages, illus. \$3.00.
- TOULOUSE-LAUTREC.** A Portfolio of 12 reproductions of lithographs by Toulouse-Lautrec from the Philadelphia Museum of Art. Foreword by Carl Zigrosser. American Studio Books, New York, 1946. \$7.50.

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DECEMBER EXHIBITIONS THROUGHOUT AMERICA

All information is supplied by exhibitors in response to mailed questionnaires. Dates are closing dates unless otherwise specified.

AKRON, OHIO. *Akron Art Institute*, Dec. 1-27: 1st Ann. Crafts. Ptg. by Katherine Calvin. Ptg. by Ray Grathwol. Understanding Child Art (MMA). Dec. 8-29: John Brown series by Jacob Lawrence (AFA).

ALBANY, N. Y. *Albany Institute of History and Art*, Dec. 11-Jan. 5: 1st Hudson-Mohawk Internat'l Salon of Photog. Dec. 9-22: Wood Blocks and Book Illustrations.

ALBION, MICH. *Albion College*, Dec. 7-16: 5th Latin-Amer. Prints (IBM).

ANDOVER, MASS. *Addison Gallery of American Art*, Dec. 15: Fine Arts Under Fire.

ANN ARBOR, MICH. *Museum of Art, University of Michigan*, Dec. 1-20: Rouault Prints. African Negro Sculp.

APPLETON, WIS. *Art Gallery, Lawrence College*, Dec. 6-20: On Being a Cartoonist (MMA). Dec. 20: Recent Ptg. by Tom Dietrich.

ATHENS, OHIO. *Ohio University Gallery*, Dec. 2: XX Century French Ptg. Dec. 2-31: Sculp. by John Rood.

ATLANTA, GA. *High Museum of Art*, Dec. 1-15: Ann. Nat'l Photog. Salon.

AUBURN, N. Y. *Cayuga Museum of History and Art*, Dec. 1-Jan. 1: Creative Design and the Consumer (AFA).

AUSTIN, TEX. *College of Fine Arts, University of Texas*, Dec. 20: Thomas Eakins Centennial Exhib. (Philadelphia Mus.).

BALTIMORE, MD. *Baltimore Museum of Art*, Dec. 12: The Temptation of St. Anthony (AFA). Dec. 10: Dance in America. Dec. 15: By Land, Sea & Air. Dec. 1-29: Portrait of America (Pepsi-Cola). Dec. 15-Jan. 12: Sibley Smith. W. cols.

Walters Art Gallery, Jan. 19: The Hudson River School.

BATON ROUGE, LA. *Hill Memorial Library*, Dec. 2-22: Coptic Textiles (AFA). Dec. 15-Jan. 19: The 50 Books of the Year (AFA).

BETHLEHEM, PA. *Lehigh University Art Gal.*, I.B.M. W. col. show.

BINGHAMTON, N. Y. *Museum of Fine Arts*, Dec. 1-31: Prints from Nat'l Assn. of Women Artists.

BIRMINGHAM, ALA. *Public Library Art Gallery*, Dec. 1-31: Alabama W. col. Soc.

BLOOMFIELD HILLS, MICH. *Mus. of the Cranbrook Academy of Art*, Dec. 1-31: Mus. Coll. Dec. 1-14: Ann. Student Show and Sale.

BLOOMINGTON, ILL. *Art Department, Illinois Wesleyan University*, Dec. 9-23: Twenty Lithos.

BOSTON, MASS. *Doll and Richards*, Dec. 7: W. cols. by Andrew Wyeth. Dec. 9-28: Drwgs. and Sculptures by Mary Olgien Abbott.

Guild of Boston Artists, Dec. 2-14: Ptg. by Alphonse J. Shelton. Dec. 9-31: Small Picture Exhib. by members of the Guild of Boston Artists.

Inst. of Modern Art, Dec. 15: 10th Anniversary Retrospective.

Museum of Fine Arts, Dec. 8: Animals in the Arts. Recent Acquisitions including pgs. by Poussin, Piazzetta, Manet, Morellese. Dec. 22: Ptg. by Robert Fcke.

Print Dept. Public Library, Dec. 1-31: Drypoints of Muirhead Bone.

Vose Galleries, Dec. 7: W. cols. by John Whorf. Dec. 9-Jan. 4: Ann. Christmas Exhib.

BOWLING GREEN, OHIO. *The Art Workshop, Bowling Green State University*, Dec. 21: Ptg. by the Kraushaar Gallery Group.

BOZEMAN, MONT. *Montana State College*, Dec. 1-20: W. cols. from Hatheld Gal. Dec. 4-15: 200 Children's Books.

BUFFALO, N. Y. *Albright Art Gallery*, Dec. 1-29: Buffalo Soc. of Artists. Dec. 19-Feb. 2: Exhib. of new acquisitions of the educational dept. Dec. 15: Contemp. British Ptg.

CARMEL, CALIF. *Carmel Art Association Gallery*, Dec. 15: Gen'l Oil Show. Gen'l W. col. Show. Special Portrait Show.

CEDAR FALLS, IOWA. *Cedar Falls Art Association*, Dec. 1-22: Ptg. of Marjorie Nuhn and her Coll. of Guatemalan Textiles.

CHARLOTTE, N. C. *Mint Museum of Art*, Dec. 1-22: Florida Gulf Coast Group. Dec. 4-25: The Great Passion, 12 prints by Albrecht Dürer.

CHATTANOOGA, TENN. *Chattanooga Art Association, U. of Chattanooga*, Dec. 9: 6 Southern Artists: Julian Binford, Kenneth Nesa, Lamar Dodd, John McCrady, Ralph Wickiser, Howard Thomas.

CHICAGO, ILL. *Art Institute of Chicago*, Dec. 8: Richard Florsheim. Dec. 15: Masterpieces of English Ptg. Jan. 12: Marc Chagall Exhib. Jan. 17: Constable & Turner: Road to Impressionism.

Chicago Galleries Association, Dec. 1-31: Misc. Exhib. of Ptg., W. cols., Wood Block Prints and Etchings for Christmas gifts.

Mandel Brothers, Dec. 1-31: Oils by Mae Alshuler. W. cols. by Esther Edling Erickson. W. col. studies of Mexico by Myrtle Frankovitz. W. cols. by Ruth VanSickle Ford.

CLEARWATER, FLA. *Art Museum*, Dec. 5-8: 20th Ann. Fla. Fed. of Art. Dec. 9-22: Pre-Xmas Sale. Dec. 15-31: Scalamandre Silks.

CLEVELAND, OHIO. *Cleveland Museum of Art*, Dec. 15: Latin Amer. Drwgs. Arts of French Canada. Dec. 1-29: Fine Arts Under Fire (LIFE Magazine) Dec. 22-Jan. 5: Temptation of St. Anthony. (AFA)

Ten Thirty Gallery, Dec. 3-Jan. 4: Marion Bryson. W. cols. Edris Eckhardt. Ceramic Sculp. Xmas Show of Ptg. and Crafts.

CLEVELAND, TENN. *Bob Jones College*, Dec. 10: Etchgs. of Reynold We'denaar. Dec. 15-Jan. 1: Student Exhib.

COLUMBUS, OHIO. *Columbus Gallery of Fine Arts*, Dec. 8: 25th Ann. Nat'l Exhib. of Advertising and Editorial Art. (AFA) Dec. 3-31: Designed for Children—including illustrations for children's books. Dec. 10-31: Xmas Sales, 40 Contemp. Artists (Midtown Galleries).

CONCORD, N. H. *New Hampshire State Library*, Dec. 1-31: Joy West photos.

CORTLAND, N. Y. *Cortland Free Library*, Dec. 1-31: Winter Landscapes.

COSHOCOTON, OHIO. *Johnston-Humrickhouse Museum*, March: Arts and Crafts of Mexico, from the Johnson Coll. Dec. 12-Jan. 2: War's Toll of Italian Art.

CULVER, IND. *Culver Military Academy*, Dec. 18: Graphic Arts and Techniques.

DALLAS, TEX. *Dallas Museum of Fine Arts*, Dec. 29-Jan.

19: 57th Ann. Amer. Exhib. of w. cols. and drwgs. (AFA) Dec. 1-22: Dallas Artists Ptg. for Christmas Sale. Dec.

1-29: Ptg. by E. M. "Buck" Schiweitz. Dec. 23: Amer. Folk Art.

DAVENPORT, IOWA. *Municipal Art Gallery*, Dec. 8: Ann. Quad-city Artists Exhib.

DAYTON, OHIO. *Dayton Art Institute*, Dec. 3-Dec. 30: Circulating Gallery Exhib.; Philip Guston.

DECATUR, ILL. *Art Center*, Dec. 1-22: Ptg. by Jarold Talbot.

DENVER, COL. *Denver Art Museum*, Dec. 15: Memorial Exhib. of the work of Frank Mechnau.

DES MOINES, IOWA. *Drake University*, Dec. 1-20: Exhib. of photography by students in photography dept., Ohio U.

DETROIT, MICH. *Detroit Institute of Arts*, Dec. 22: 50 Original Covers for the NEW YORKER. Rich with Little Store. Works of Art under \$100 at Alger House. Dec. 15: Mich. Artists Exhib.

DURHAM, N. H. *University of New Hampshire*, Dec. 1-22: Ann. Exhib. of New Hampshire Art Assn.

EAST LANSING, MICH. *Michigan State College*, Dec. 1-21: Understanding the Child Through Art (MMA). Fine Illustrations in New Books for Children.

ELGIN, ILL. *Elgin Academy Art Gallery*, Dec. 1-20: Holiday Shop and Print Exhib.

ELMIRA, N. Y. *Arnot Art Gallery*, Dec. 1-20: Exhib. by Elmira Artists.

EVANSVILLE, IND. *Evansville Public Museum*, Dec. 8-29: Town and City Reports (AIGA). Dec. 1-31: Mexican Crafts with Nativity Scene.

FLINT, MICH. *Flint Institute of Arts*, Dec. 31: Third Ann. Print and Drwg. Fair.

FORT WAYNE, IND. *Fort Wayne Art Museum*, Dec. 20: Ann. Local Artist Exhib.

GRAND RAPIDS, MICH. *Grand Rapids Art Gallery*, Dec. 3-Jan. 3: Gothic Art.

GREEN BAY, WIS. *Neville Public Museum*, Dec. 1-29: North Shore Art Guild Exhib.

GREENSBORO, N. C. *Woman's College of the University of North Carolina*, Dec. 1-15: Invitation Purchase Exhib.

GRINNELL, IOWA. *Grinnell College*, Dec. 18: Ptg. of Toys and Wood Carvings from Amer. Index of Design (AFA).

HAGERSTOWN, MD. *Washington County Museum of Fine Arts*, Dec. 1-Jan. 1: Selected Items from Singer Coll.

HARTFORD, CONN. *Wadsworth Athenaeum*, Dec. 15: Fire Prevention Posters. Dec. 7-Jan. 5: Costume Exhib. Dec. 10-Feb. 2: Amer. Victoria Silversmiths of Four Cities: Boston, New York, Philadelphia, Newport.

HONOLULU, HAWAII. *Honolulu Academy of Arts*, Dec. 8: Japanese Prints. Dec. 10-Jan. 5: The Print Makers' Winter. Dec. 3-Jan. 5: Xmas Trees; Xmas Tables. Nativity Ptg. in the Academy's Coll. Dec. 1-Indef.: 19th C. Hawaii.

HOUSTON, TEX. *Mus. of Fine Arts of Houston*, Dec. 1: 8th Tex. Gen'l Exhib. Dec. 8-Jan. 5: "Oil 1940-45" (Standard Oil Co.)

INDIANAPOLIS, IND. *John Herron Art Institute*, Dec. 8: Encyclopedia Britannica Coll. of Amer. Ptg. Dec. 29-Feb. 2: Abstract and Non-Objective Ptg. Dec. 12: Indiana Group Exhib.: Ptg. by Edwin Fulwider and Edward K. Williams.

IOWA CITY, IOWA. *Art Building, U. of Iowa*, Dec. 15: Rouault Prints (MMA). Dec. 1-31: Serigraphs (Nat'l Serigraph Soc.)

ITHACA, N. Y. *Willard Straight Hall, Cornell U.*, Dec. 8-29: Advertising Art (AFA). Dec. 8-29: Fifty Books of the Year (AFA).

KALAMAZOO, MICH. *Kalamazoo Institute of Arts*, Dec. 1-22: Ann. Kalamazoo Artists Show.

KANSAS CITY, MISS. *Kansas City Art Institute*, Dec. 1-Jan. 1: Student Ptg. and Sculp.

William Rockhill Nelson Gallery of Art, Dec. 7: Chinese Ptg. of the Ming and Ch'ing Periods. Dec. 13-Jan. 1: Mo. Exhib.

LAWRENCE, KAN. *Thayer Museum, University of Kansas*, Dec. 1-30: Ptg. by Albert Bloch, Wm. Littlefield. Italian 18th Century Presepe Figures.

LOS ANGELES, CALIF. *Dalzell Hatfield Galleries*, Dec. 1-31: Ptg. by Etienne Ret.

James Vigeveno Galleries, Dec. 31: Christmas Exhib. Mod. French and Amer. Ptg.

Los Angeles County Mus., Dec. 15: Rubens and Van Dyck Exhib.

LOUISVILLE, KY. *Art Center Association*, Dec. 1-18: Worden Day, one-man show.

Speed Memorial Museum, Dec. 2-23: Expressionism in Prints. Dec. 1-31: Etchgs. & Engrvs. by Old Masters.

MANCHESTER, N. H. *Currier Gallery of Art*, Dec. 8-29: Semi-Antique Rugs from Asia Minor, Persia and the Caucasus (AFA). Dec. 1-25: Illustrators Show. Prints by Members of the Amer. Color Print Soc.

MASSILLON, OHIO. *Massillon Museum*, Dec. 1-31: Serigraphs by faculty members of Nebraska U.

MILWAUKEE, WIS. *Chapman Memorial Library, Milwaukee-Dawner College*, Dec. 13: French Ptg. of XIX Century in reproductions from French Embassy.

Layton Art Gallery, Dec. 20-Jan. 20: Ptg. by Carol Blanchard, Karl Priebe.

Milwaukee Art Institute, Dec. 6-29: Art for Xmas Shoppers.

MINNEAPOLIS, MINN. *Harriet Hanley Gallery*, Dec. 7: Syd Fossom, recent oils and W'cols.

Minneapolis Institute of Arts, Dec. 1-31: The Ann. Salon of Photog. (Minneapolis Camera Club). Dec. 31: European Rooms in miniature by Mrs. James W. Thorne. Dec. 1-Jan. 6: Imperial Chinese Costumes.

The University Gallery, U. of Minnesota, Dec. 15: Understanding Sculp. Today Dec. 28: A Century of the Greeting Card. Dec. 26-Jan. 31: Contemp. Amer. Painters.

Walker Art Center, Dec. 28: Well-Designed Articles from Twin City Stores. Dec. 8: Ptg. by Agnes Sims. Dec. 29: Craftwork by Jos. Danysh. Dec. 15-Jan. 12: Clarence Laughlin Photos.

MUSKOGON, MICH. *Hackley Art Gallery*, Dec. 18: Muskogon Stamp Club Ann. Dec. 15-27: Life Photos of Holy Land.

NEWARK, N. J. *Newark Museum*, Dec. 1-Indef.: Elements of Design. Dec. 7-Indef.: The Dialists.

Newark Art Club, Dec. 1-31: Exhib. of work of Members of New Jersey W. col. Soc.

Rabin and Krueger Gallery, Dec. 2-30: Reproductions of Mod. Masters.

NEW BRUNSWICK, N. J. *Rutgers U.*, Dec. 1-22: Goya, Graphic Art.

NEW HAVEN, CONN. *Yale University Art Gallery*, Dec. 6-21: The Golden Age of English Architecture (AFA).

Jan. 1: The Amer. Scene in Pottery and Print from the

Garvan Coll. Memorial Exhib. of Prints by Emerson Tuttle.

NEW LONDON, CONN. *Lyman Allyn Museum*, Dec.: E. A. Parke W'cols. Harden Pratt Coll. of Primitives. Dimick Coll. of Dolls.

NEW ORLEANS, LA. *Art Association of New Orleans, Isaac Delgado Museum of Art*, Dec. 5-26: Pioneers of Mod. Art in America (AFA).

Howard-Tilton Memorial Library, Tulane University, Dec. 8: Fifty Books of the Year (AIGA).

NEW YORK, N. Y. *A.C.A.*, 63 E. 57, Dec. 14: Audubon Artists Ann. Exhib. Dec. 2-21: I. Rice Pereira. Dec. 15-Jan. 4: David Burliuk.

Alonzo, 58 W. 57, Dec. 2-15, Dec. 16-Jan. 5: Group Exhibs. *American British Art Center*, 44 W. 56, Dec. 7: Recent Ptg. by Everett Shinn.

Argent, 42 W. 57, Dec. 14: Ceramic Artists Soc. Dec. 16-28: Christmas Show of Members of Nat'l Assn. of Women Artists.

Associated American Artists, 711 Fifth Ave., Dec. 2-21: Frederic Taubes: New Ptg. Bible and Allegory.

Babcock, 38 E. 57, Dec. 2-Jan. 4: Selected Intimate Ptg. by Amer. Artists.

Barzansky, 101 W. 58, Dec. 15: Robert M. Earle, one-man show.

Bertha Schaefer, 32 E. 57, Dec. 14: Pottery by Fred Farr. Dec. 16-Jan. 4: Gouaches "In Memoriam" series by Ben-Zion.

Bignou, 32 E. 57, Dec. 14: Exhib. of Ptg. by Pierre Bonnard. Dec. 16-Jan. 4: Exhib. of Mod. French Ptg.

Brooklyn Museum, Eastern Pkwy., Dec. 15: Prints by the Vanguard Group. Jan. 5: Ptg. by Theodore Robinson.

Feb. 9: Peruvian Costume for the Living and the Dead, *Buchholz*, 32 E. 57, Dec. 6: Max Beckmann Ptg. "The Actors", Dec. 9-31: Contemp. prints.

Clay Coll., 4 W. 8th, Dec. "Sculpture of 1946." *Collectors of American Art*, 106 E. 57, Dec. 3-15: Ptg. and Sculptures for Distribution to Members.

Contemporary Arts, 106 E. 57, Dec. 3-27: Ptg. for Amer. Homes and Offices.

Durand-Ruel, 12 E. 57, Dec. 3-21: Ptg. by Khmeluk.

Durlacher, 11 E. 57, Dec. 5-30: Kurt Seligmann.

E. and A. Silberman, 32 E. 57, Dec. 1-31: Old and Mod. Masters.

Eighth Street, 33 W. 8, Dec. 9: W. cols. by Lucille Hobie.

Dec. 10-Jan. 4: Christmas Sale Ptg. to \$50.

Ferargli, 63 E. 57, Dec. 1-15: Wing Howard W'cols. Dec. 1-23: Adolf Hallman Ptg. Dec. 23-Jan. 7: Russel Veit Genre Panels.

Galerie St. Etienne, 46 W. 57, Dec. 23: Eugen Spiro.

Garret, 47 E. 12, Dec. 1-Feb. 28: Why "Modern"? Group Show.

George Birt, 67 E. 57, Dec. 1-15: Wood Engrvs. and Ptg. by Letterio Calapai. Dec. 17-Jan. 5: Gallery Group.

Grand Central, 15 Vanderbilt Ave. Dec. 5: 60 Americans Since 1800. Dec. 7: W'cols. by Gordon Grant. Dec. 7: Lithos by Ellison Hoover. Dec. 10-31: Critic's Show.

W'cols. by Bernard Knolth. Dec. 7: Ptg. by Robert Phillips.

Grolier Club, 47 E. 60, Dec. 8: Henry James.

Harry Shae Newman, 150 Lexington Ave., Dec. 1-31: Amer. Winter Scenes.

Jacques Seligmann, 5 E. 57, Dec. 5-28: Contemp. Amer. w. cols. Prints and Decorative Arts.

Julien Levy, 42 E. 57, Dec. 10-28: Ptg. by Paul Delvaux.

Kennedy, 785 Fifth Ave., Dec. 15: Ann. Exhib. of Audubon Artists. Dec. 2-31: New Lithographs by Stow Wengenroth.

Kleemann, 65 E. 57, Dec. 1-24: Mod. French Oils and Drwgs.

Knoitz, 15 E. 57, Dec. 2-28: Homage to Jazz. Theme Show by Baziotse, Bearden, Browne, Gottlieb, Holty and Motherwell.

Kraushaar, 32 E. 57, Dec. 7: Ptg. by Guy Pene du Bois.

Dec. 9-Jan. 4: W. cols. and Drwgs. by Amer. Artists.

Lilienfeld, 21 E. 57, Dec. 31: Prints, Quilts, Ceramics (Christmas Exhibition).

Macbeth, 11 E. 57, Dec. 2-21: Ptg. and w. cols. by Emil J. Kosar, Jr.

Marquie, 16 W. 57, Dec. 2-27: Colored Wood Cuts by Anne Ryan.

Metropolitan Museum of Art, 5th Ave., and 82nd St., Dec. 6-Jan. 5: The Howard Mansfield Coll. of Japanese Prints.

Dec. 13-Indef.: The Costume Institute—Opening Exhib.

Midtown, 605 Madison Ave., Dec. 14: Ptg. and W'cols. by Zoltan Sepseshy. Dec. 16-28: Designs by Contemp. Amer. Artists for Onondaga Silk Co. prints.

Milch, 108 W. 57, Dec. 7: Ptg. by Louis Di Valentin.

Dec. 9-31: W. cols. by Richard Kimball and William F. C. Ewing.

Morgan Library, 29 E. 36, to Feb.: The First Christmas.

Morton, 117 W. 58, Dec. 2-14: Group Show. Dec. 16-Jan. 4: W. cols. by Clark McDougall.

Museum of the City of New York, Fifth Ave. and 103 St. Permanent: Bertha King Benard Memorial Room. Dec. 17-Indef.: 19th Century Toy Theatres from the Coll. of Alfred Lunt. Dec.: Cries of New York. w. cols. of Nicolino V. Calyo; Viola Allen, Amer. Artist.

Museum of Modern Art, 11 W. 53, Dec. 8: 14 Americans.

Jan. 26: Useful Objects. Dec. 4-Jan. 5: Children's Holiday Circus. Dec. 18-Mar. 16: Henry Moore.

Museum of Non-Objective Painting, 24 E. 54, Dec.: Contemp. Non-Objective Ptg.

National Academy of Design, 1093 Fifth Ave. Dec. 3: Soc. of Amer. Etchers. 31 Ann. Exhib.

National Serigraph Soc., 38 W. 57, Dec. 7: Leonard Pytlak.

Newhouse, 15 E. 57, Dec. 15: Audubon. Artist.

New York Historical Society, 170 Central Park W., Jan. 12: "Grateful America." Amer. Presentation Silver. Mar. 15: The Historic Hudson in Prints, Ptg. and Photos.

Passador, 121 E. 57, Dec. 14: Tempera and Drwgs. by Victor Tischler. Dec. 16-Jan. 4: Richard Guggenheimer. Pastel Ptg.

Perls, 32 E. 58, Dec. 2-28: 10th Ann. Holiday Show for the Young Collector. Dec. 30-Jan. 25: Recent Ptg. by Frederick Hauke.

Riverside Museum, 310 Riverside Dr. Dec. 8: ALA Group Show.

Rosenberg, 16 E. 57, Dec.: Group Show of French and Amer. Painters.

St. Etienne, 46 W. 57, Dec. 21: Eugen Spiro.

Wildenstein, 19 E. 64, Dec. 4-Jan. 4: Arthur C. Goodwin. Willard, 32 E. 57, Dec. 3-28: Poussette-Dart, Richard: "Forms in Brass".

NORFOLK, VA. Norfolk Museum of Arts and Sciences, Dec. 1-Jan. 27: Contemp. Amer. Ptg. (Met. Mus.). Dec. 1-30: Xmas Sales Show of Small Ptg. by Members of Norfolk Art Corner.

NORWICH, CONN. Slater Memorial Museum, Dec. 8-Jan. 5: Chinese and Japanese Costumes and Works of Art.

NORMAN, OKLA. Museum of Art, University of Oklahoma, Dec. 1-15: Taos, N. Mex. Group of Artists.

OAKLAND, CALIF. Mills College Art Gallery, Dec. 4: Art Work of the Oakland Public Schools.

Oakland Art Gal., Dec. 1-29: Ptg. by the 13 Water-colorists.

OVERLIN, OHIO. Allen Memorial Art Museum, Oberlin College, Dec.: Ptg. by Pedro Figari.

OKLAHOMA CITY, OKLA. Oklahoma Art Center, Dec. 8-29: Portraits by Richard Goetz.

OLIVET, MICH. Olivet College, School of Fine Arts, Dec. 7: Photos of Italian Masonry, Dec. 7-21: Etchings by Corot and Millet.

OMAHA, NEB. Society of Liberal Arts, Joslyn Memorial, Dec. 29: 6 States Ann. Dec. 20: Contemp. Bird Ptg.

OSHKOSH, WIS. Oshkosh Public Museum, Dec. 1-29: Ptg. by Laurel Meyer, Historical Subjects.

PARKERSBURG, W. VA. Fine Arts Center, Dec. 7: Soviet Childrens Art, Dec. 5-16: Creative Art by Amer. Children, Dec. 1-31: Medieval MSS.

PHILADELPHIA, PA. Pennsylvania Academy of Fine Arts, Dec. 3-15: Catharine Morris Wright, Adrian Siegal, Oils, Dec. 3-29: Ptg. of the Year (Pepsi-Cola), Dec. 17-29: Benton Spruance, Oils and Lithos.

Philadelphia Art Alliance, Dec. 2: Ptg. by Elias Neuman. Exhib. by Martin Freedman, Dec. 6: Prints, Oils, w. cols. by Francisco Dosamantes, Dec. 27: Industrial Design by RCA Victor Corp, Dec. 3-30: Seeing Sculpture; W'cols. by Hari Kidd, Dec. 10-Jan. 6: color woodcuts by Anne Ryan; Semi-Abstract Exhib. Dec. 10-Jan. 13: Book Illus.

Philadelphia Museum of Art, Jan. 12: Japanese Prints.

Philip Ragan Associates, Dec. 11: Ptg. by Leroy Weber, Dec. 18-Jan. 29: Drwgs. & Ptg. by Ramon Fina.

PITTSBURGH, PA. Carnegie Institute, Dec. 8: Ptg. in the U. S. Dec. 29: Current Amer. Prints, 1946.

PITTSFIELD, MASS. The Berkshire Museum, Dec. 3-31: Calif. Ptg. by Artists of the San Francisco Bay Region. Photos by Mr. Sidney R. Kanter, Handicraft by Berkshire Hills Arts and Crafts Assn.

PORTLAND, ME. Sweet Memorial Art Museum, Dec. 15: Ptg. of Mexico, William J. Dow.

PROVIDENCE, R. I. Providence Art Club, Dec. 3-29: Little Picture Show.

R. I. School of Design Museum, Dec. 18: Mod. Jewelry Design (MMA), Jan. 1: The Dolls of our Ancestors.

RACINE, WIS. Charles A. Wustum Museum of Fine Arts, Dec. 30: Racine Painters.

RALEIGH, N. C. The North Carolina State Art Society, Jan. 15: 10th Ann. North Carolina Artists' Exhib. Jan. 31: North Carolina Chapter of Amer. Institute of Architects.

READING, PA. Public Museum of Art Gal., Dec. 8: 19th Ann. Local Artists Exhib. Dec. 14-Jan. 12: Artists Look Like This

RICHMOND, IND. The Art Association, Dec. 9: The 48th Ann. Exhib. by Richmond Ind. Painters.

ROCHESTER, N. Y. Memorial Art Gallery, Dec. 6-29: 29 Jurors Show. Ptg. by Lucy Eliot, Henri Gaudriot, Whitney Hoyt, Definitions (AFA), Christmas Exhib. and Sale of Gallery's Adult Student Work.

ROCKFORD, ILL. Rockford Art Association, Dec. 16: Rotating Ann. from Encyclopedia Britannica, Dec. 2-Jan. 5: Member W. Cols. Show, 6 Ann. Young Artists Show.

SACRAMENTO, CALIF. E. B. Crocker Art Gallery, Dec. 1-15: Wm. Keith, w. cols. and notes, Dec. 1-26: Dong Kingman, Dec. 1-31: William L. Nicol, Dec. 15-Jan. 22: Ptg. of Calif. and Nev. by Sheldon Pennoyer.

ST. LOUIS, MISS. City Art Museum, Dec. 31: "Spy" Prints, lent by Edwin Grossman, Dec. 1-31: 7th Ann.

Exhib. of the Nat'l Serigraph Soc. & Exhib. of How to Make a Serigraph.

ST. PAUL, MINN. St. Paul Gallery and School of Art, Dec. 6-27: 6 Interpretations in Bronze. Ptg. by Grandma Moses.

ST. PETERSBURG, FLA. Art Club of St. Petersburg, Dec. 1-31: Frank Duhme, Oils, Dec. 15-27: Members' Xmas Exhib. of Small Ptg. Dec. 29-Jan. 10: Chas. Shaw & Edith Richcreek W. Cols.

SAN ANTONIO, TEX. Witte Memorial Museum, Dec. 1-8: Prints by Kathe Kollwitz, Dec. 15-Jan. 5: 8th Tex. General.

SAN DIEGO, CALIF. The Fine Arts Gallery of San Diego, Dec.: Xmas Display (Amer. Assn. Artists), Graphics and Small Sculpture by Zorach.

Society of Fine Arts Gallery, Dec. 1-30: San Diego Art Guild Ann. Michelson Show, Nat'l Pottery, Xmas Display. Meet the Architect Show.

SAN FRANCISCO, CALIF. M. H. de Young Memorial Museum, Dec. 30: Face of the Orient, Photos by John Gutmann, Chinese Lowestoft Porcelain. (Met. Mus.) Ceramics by the Assn. of S. F. Potters, Dec. 1-30: Group Exhib. including: Hartley, Avery, Knaths, Rattner, Weber.

San Francisco Museum of Art, Dec.: Review of Collections, including Albert M. Bender Coll.

SANTA BARBARA, CALIF. Santa Barbara Museum of Art, Dec. 9-Jan. 7: Ptg. and Drwgs. by Rico Lebrun, Dec. 12: Santos-Kleijkamp, Munroe Coll. W. cols. by Joseph Knowles, Dec. 12-Jan. 2: Prints by Vanguard.

SANTA FE, N. MEX. Museum of New Mexico, Dec. 1-15: Charles Berninghaus, Taos-oils, William Crowder, Santa Fe-Oil Still Lifes, Esther Euler, Santa Fe-Oils, Portraits & Flower Ptg. Nat'l Assn. Women Artists Print Exhib. Dec. 12-26: LIFE Magazine Exhib.: The Incas (Peru), Dec. 15-31: Allan Houser, Apache Indian, w. cols. Xmas Feature Exhib. by Santa Fe Artists.

SARATOGA SPRINGS, N. Y. Skidmore College, Dec. 10: Objects as Subjects. (Mus. of Mod. Art.)

SCRANTON, PA. Everhart Museum of Natural Science and Art, Dec. 1-Jan. 7: Building One World Understanding Series: Xmas Doll Festival, Dec. 28: Xmas Sale Show: Greeting Cards and Gift Pictures.

SEATTLE, WASH. Henry Gallery, University of Washington, Jan. 1: W. cols. from San Francisco Ann. Print History Exhib.

Seattle Art Museum, Dec. 5-Jan. 5: Islamic Art, Madonna and Religious Ptg. W. cols. of Mex. by Lionel Pries. Etchings by James McNeill Whistler.

SHREVEPORT, LA. Shreveport Art Club, Dec. 1-31: Shreveport Art Club Ann. Jury Show.

SOUTH HADLEY, MASS. Mount Holyoke College, Dec. 15: Ptg. and Sculpt. by South Hadley Artists.

SPRINGFIELD, ILL. Illinois State Museum, Dec. 2-31: Mexico w. cols. by Walter Buckingham Swan, Dec. 4-Jan. 30: Indian Ptg.

Springfield Art Association, Dec. 1-29: Central Ill. Show, Ptg. all Media, Jan. 1-30: Ptg. and Fabric Designs by Paul Wilton.

SPRINGFIELD, MASS. George Walter Vincent Smith Art Gallery, Dec. 1-31: The Incas, Dec. 8-22: Artist's Guild Exhib.

Springfield Museum of Fine Arts, Dec. 15-Jan. 26: "Port of Boston—Old and New", Rare Early Prints, Photos and Plans for the Future Port.

SPRINGFIELD, MISS. Springfield Art Museum, Dec. 30: Emma Fordyce MacRae, Ptg. & Sylvia Maxey, Crafts.

STANFORD UNIVERSITY, Thomas Welton Stanford Art Gallery, Dec. 1: Wood Engravings after Winslow Homer (AFA), Dec. 3-22: Figure of Man in Ancient Art (AFA), Dec. 31-Jan. 19: New War Art by LIFE Magazine Artist Reporters (AFA).

SYRACUSE, N. Y. Syracuse Museum of Fine Arts, Dec. 15: 11th Nat'l Ceramic Exhib.

TOLEDO, OHIO. The Toledo Museum of Art, Dec. 15: The Spirit of Mod. France—Essay on Ptg. in Soc. Dec. 8: Libbey Glass, 1825-1946, Dec. 15-Jan. 15: Bibles from Three Centuries.

TOPEKA, KAN. Mulvane Art Museum, Dec. 9: Faces and Figures, (Mus. of Mod. Art).

TRENTON, N. J. New Jersey State Museum, Dec. 8: Princeton University Through Two Centuries.

TULSA, OKLA. Philbrook Art Center, Dec. 3-Jan. 5: 1946 Ann. Exhib. by Tulsa Artists. Clark Field Coll. of Amer. Indian Baskets and Pottery. Roberta Campbell Lawson Coll. of Indian Costumes.

UTICA, N. Y. Munson-Williams-Proctor Institute, Dec. 1-Jan. 19: Ptg. by Winslow Homer and Thomas Eakins, Dec. 1-29: Pictures by Mexican Children. Currier and Ives Prints. Photos from Photographic Soc. of Amer. "Madonna and Child", oil, by Fred Nagler.

WASHINGTON, D. C. The Barnett Anderson Gallery, Dec.: Exhib. of Ptg. by Ellis Wilson, of NYC.

Corcoran Gallery of Art, Dec. 8: Corcoran Alumni and Students Sales Exhib. Jan. 1: Works by Artists of Wash. and Vicinity.

Howard University Gallery, Dec. 20: Drwgs. by Mod. Masters.

Library of Congress, Dec. 15: The Story of the Army Air Forces in Photos, Dec. 14-Feb. 15: Iowa Centennial Exhib.

National Gallery of Art, Dec. 12: Sculpt., Drwgs., Prints by Rodin, Dec. 1-Jan.: Etchings and Drwgs. by Alphonse Legros, from Coll. of Geo. Matthew Adams, Dec. 15-Jan. 15: Xmas Portfolio, Prints from the Rosenwald Coll.

Whyte Gallery, Dec. 7-31: Ptg. by Philip Fletcher Bell.

WATERVILLE, ME. Colby College, Dec. 6: W'cols. of the Me. Coast by Benjamin Rowland, Jr. Dec. 9-30: Photos by Edward Weston (MMA.)

WELLESLEY, MASS. Wellesley College of Art Museum, Dec. 1-9: Drwgs. by Kenneth J. Conant.

WESTFIELD, MASS. Westfield Athenaeum, Dec. 4-26: Walt Disney Originals.

WEST PALM BEACH, FLA. Norton Gallery and School of Art, Dec. 8: Drwgs. by Carl Newland Wernitz, Dec. 11-Jan. 1: Etchings by Reynold H. Weidenaar.

WICHITA, KAN. City Building, Dec. 8-30: Objects made and used by Carib Indians and Bush Negroes of Dutch Guiana.

Wichita Art Association, Dec. 1-30: Ptg., oils, w. cols. by William Dickerson. Portraits of Children. Xmas creche.

WILLIAMSTOWN, MASS. Lawrence Art Museum, Dec. 3-24: The Lesson of War Housing.

WILMINGTON, DEL. Society of Fine Arts, Dec. 1: 33rd Ann. Del. Show, Dec. 9-Jan. 26: Early Amer. Firearms.

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